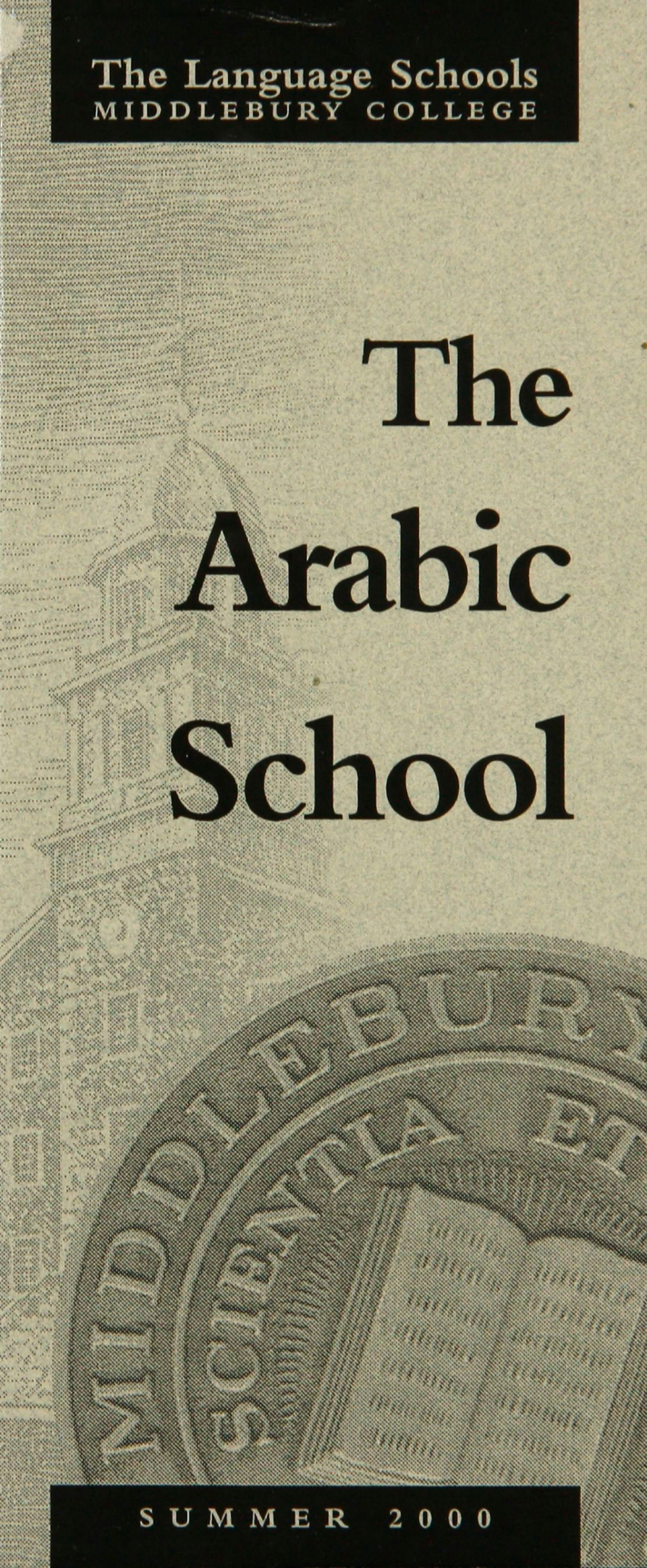
The Language Schools
MIDDLEBURY COLLEGE

The Arabic School



SUMMER 2000

The Arabic School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
e-mail: languages@middlebury.edu
web: www.middlebury.edu/~ls

Summer 2000

Nine-Week Session
June 9 - August 11
Total Fees: $6,040
(Tuition $3,915; Board $1,520; Room $605)

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Welcome from the Director

It's a great pleasure and honor for me to welcome you to the 2000 summer session of the Arabic School.

Please allow me to share with you some information about our School, its philosophy, and its recipe for success. Since 1982, the Arabic School in Middlebury has evolved to become the primary destination on the North American continent for students who wish to learn and live the Arabic language and culture in a relatively short period of time. Throughout its history, the School has been synonymous with three words: prestige, achievement, and satisfaction. The School has played a key role in shaping the course of Arabic language teaching in the United States and abroad. The Al-Kitaab textbooks which were developed and produced at the School are now the most widely used Arabic language textbooks in universities in the United States and abroad. Our faculty often return to their home institutions to transmit the innovative and highly effective techniques of the Middlebury approach to teaching foreign languages. The students also leave the School with a much higher set of goals and expectations for themselves and for their future Arabic classes.

The heart and soul of Middlebury are its teachers and its students. Some of the most dedicated teachers from leading U.S. universities and Arab countries come to Middlebury to share their experiences and expertise with you. Our students come from universities and professions all over the world, and represent a wide variety of backgrounds and interests. Their diversity adds to the uniqueness of the program.

The Arabic School offers you a unique experience that is virtually unmatched anywhere in the world. Middlebury is much more than textbooks and classrooms. The entire environment shapes your Arabic learning experience. This way of life cannot be calculated in terms of semesters and credit hours. You will eat, sleep, study, make friends, interact with professors, watch television, and attend lectures and films, all exclusively in Arabic. Arabic newspapers, magazines, and Internet connections to Arabic websites will keep you up to date on current events around the world. You can enjoy all of your favorite sports at Middlebury College's modern

sports facilities, while learning to challenge your opponents in Arabic.

The Middlebury experience even extends beyond Middlebury. One of the high points of the summer is a trip to Montreal, where you can enjoy an evening of music and dance with your friends in the wonderful ambiance provided by a live Arab band in a Lebanese restaurant, shop at an Arabic bookstore, and sit at Om Kulthoum Cafe and sip on your tea or coffee while listening to music and chatting in Arabic with the locals. If it's ten o'clock at night and you have a question you can go to your instructor's office, and he or she will probably be there preparing for tomorrow's work or helping a classmate of yours. If your instructor is not available, ask any other instructor or intern who's around. They will be more than glad and willing to help you.

The Arabic School challenges its students to live up to their utmost potential. We know that you are willing to invest nine weeks of your life in this program. We realize that you have pledged total commitment to the acquisition of Arabic language and culture. We appreciate that you will entrust us with the mission of guiding you to your goals. We pledge that we are equally committed to the same mission and we will provide you with the tools and the assistance necessary for you to achieve your goals. We will challenge you and we expect you to challenge us. We realize that you are an individual with your own aspirations and your own priorities. At the Arabic School, we will do our best to help you reach the goals that you have set for yourself, in an intense, yet friendly and enjoyable environment. Please do not hesitate to call on me if you have any questions about the Arabic program. I look forward to greeting you in person in Middlebury, *InShaa'Allah*.

Nabil Abdelfattah,
Director

The Arabic School

The Arabic School offers Elementary, High Elementary, Intermediate, High Intermediate, and Advanced courses in the nine-week summer session. The curriculum emphasizes reading, listening, speaking, culture, and writing skills, all of which are practiced daily in and out of class. Students engage in communicative and functional activities, often in small groups, that maximize interaction and linguistic accuracy. Reading and listening materials are all authentic. The School has its own language lab with a wide selection of audio tapes for work on listening skills. Students have access to the textbook audio tapes in digitized sound available on-line in computer labs. In addition, students are introduced to word processing in Arabic. All the Macintosh computers at the Middlebury College Computer Center are equipped with the *Nisus* Arabic word-processing software and with Internet and e-mail connections.

The Middlebury College Starr Library houses a modest modern and classical Arabic collection covering a wide range of academic and non-academic interests, which students at all levels may use for outside reading and class projects. Students can read *Al-Ahram* and *Al-Hayat* newspapers which are available daily as well as a selection of magazines in the lobby of Starr Library and the social lounge of the Arabic School. The School also has an extensive collection of Arabic music tapes, CDs and films on video cassette from many parts of the Arab world.

The main focus of the School is the teaching of Modern Standard Arabic. At the High Intermediate and Advanced levels, students are exposed to "Educated Spoken" forms of some Arabic dialects. This addition to the School's curriculum has been implemented in response to a growing need to bring students' aural and oral proficiency to a level where they can comfortably and naturally interact with Arab intellectuals and conduct their daily life in the Arab World.

The material covered and the level of proficiency achieved in one summer at the Middlebury Arabic School is generally considered equivalent to at least one academic year's work at most other institutions. Student progress is evaluated through the administration of written and oral proficiency tests at the beginning and end of the session.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours. Each level offered in the nine-week session of the Arabic School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process accompanies admissions materials published by the Language Schools each year.

Graduate Internships

Every summer, the Arabic School offers two graduate internships. Graduate interns may audit the Advanced level class, observe the teaching of regular school faculty, help in correcting homework and material preparation, tutor individual students and hold office hours, and in general participate in all other school activities. Eligible candidates must have served as teaching assistants at their home institutions or have career interests in the field of Arabic language and literature. Candidates must possess at least an Advanced level proficiency in Arabic. The Arabic School provides interns with full room and board and a small stipend for the nine-week session. Interns are expected to cover their own travel expenses to and from Middlebury College. For more information about these internships, please write to the Director of the Arabic School at Middlebury College.

Enrollment

Upon acceptance, all students must pay a $200 **non-refundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 2001 summer session will be available in the fall of 2000 from:

The Arabic School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

We admit qualified students on a "rolling" basis to provide candidates with timely decisions as soon as their applications are complete. Final placement in a level of study is determined by performance on written and/or oral placement examinations.

Administration, Faculty, and Staff

Director
NABIL ABDELFATTAH, Assistant Professor of Arabic, Western Michigan University; Ph.D., University of Texas at Austin

Bilingual Assistant
SAMUEL LIEBHABER, Doctoral Candidate in Arabic and Semitics, University of California at Berkeley; M.A., University of California at Berkeley

Arabic School Coordinator
AMY COMES

Technical Bilingual Assistant and Graduate Intern
JEFFREY SACKS, Doctoral Candidate in Arabic Literature, Columbia University; M.A., University of Texas at Austin

Faculty
RACHID AADNANI, Doctoral Candidate in Arabic Literature, State University of New York at Binghamton

MAHMOUD ABDALLA, Lecturer in Arabic, Washington University (St. Louis); M.A., Essex University (U.K.)

LUTF AL-KEBSI, Instructor of Arabic, Center of Arabic Language and Eastern Studies, Sana'a University (Yemen); B.A., Thumar University (Yemen)

VALERIE ANISHCHENKOVA, M.A. Candidate in Arabic Studies, University of Michigan at Ann Arbor; M.A., St. Petersburg State University (Russia)

MARIE-THERESE BAAKLINI, Instructor of Arabic, American-British Academy in Oman; Oxford Teaching Certificate in Teaching Foreign Languages

AMAL CHAGUMOUM BELGAIED, Doctoral Candidate in Comparative Literature, University of Texas at Austin; M.A., University of Texas at Austin

TAOUFIK BEN AMOR, Lecturer of Arabic, Columbia University; Ph.D., University of Tunisia

SHEREEN EL-EZABY, Instructor of Arabic, Arabic Language Institute, American University in Cairo; M.A., American University in Cairo

RAYMOND FARRIN, Doctoral Candidate in Arabic Literature, University of California at Berkeley; M.A., Georgetown University

MUBARAK HANOUN, Professor of Arabic, Al Akhawayn University (Morocco); Ph.D., King Mohammad V University (Morocco)

AHMAD KAROUT, Instructor of Arabic, l'Institute Francais d'Etudes Arabes de Damas (IFEAD) (Syria); Diploma in French Literature, University of Damascus

DAVID MEHALL, Lecturer of Arabic, Georgetown University; Ph.D., Georgetown University

HASSAN MUSTAPHA, Professor of Linguistics, Sultan Qaboos University (Oman); Ph.D., University of Essex, (U.K.)

DAVID NANCEKIVELL, Doctoral Candidate in Arabic Studies, Harvard University; M.A., Université Laval (Canada)

EMAD RUSHDIE, Instructor of Arabic, Arabic Language Institute, American University in Cairo; M.A. Candidate in Teaching Arabic as a Foreign Language, American University in Cairo

HEBATALLA SALEM, Instructor of Arabic, Arabic Language Institute, American University in Cairo; M.A., American University in Cairo

MAHMOUD SALEM, Associate Professor of Comparative Literature, Tanta University (Egypt); Ph.D., University of South Carolina

SHAHIRA YACOUT, Instructor of Arabic, Arabic Language Institute, American University in Cairo; M.A., American University in Cairo

Graduate Interns
JENNIFER PETERSON, M.S. Candidate in Arabic Literature and Linguistics, Georgetown University

KWAME LAWSON, Doctoral Candidate in Arabic Literature, University of St. Andrews (Scotland); M.A., University of St. Andrews

Program of Study

101-102-103-104 Elementary Arabic (Level 1)
The beginning level is designed for students with no prior knowledge of Arabic. During the first two weeks, students sign a modified pledge to use Arabic exclusively. Instructors use English as a medium to facilitate communication in class. Outside of class, beginning students abide by the full Language Pledge. From the first day of classes, students are exposed to authentic reading and listening materials. They engage in functional activities, often in small groups, necessary to their survival in the school community and later on in an Arab setting. Students at the elementary level are introduced to the use of Arabic computer software and to listening materials in digitized form. Reading assignments from Arabic sources on the Internet are also a feature of this level. Students write long compositions and make oral presentations in class in a way that makes the use of Arabic a natural process and helps students at this level blend in with students from higher levels. The beginning class meets for five hours per day. Students are expected to spend between four and five hours outside of class working on assignments and preparing for next day's class. (4 units)

Required Texts:
1) *Alif Baa, An Introduction to Arabic Letters and Sounds,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

197-198-199-200 High Elementary Arabic (Level 1.5)
This course of study is designed for students who have had some exposure to Arabic through an academic institution for a semester or the equivalent to it, through living for a period of time in an Arab country, or through private tutoring in the language. Students at this level typically come from different backgrounds, have studied using different textbooks, and have different levels of proficiency. Students are expected to use Arabic exclusively from the outset and all instruction is conducted in

Arabic. Students in this level are exposed to authentic reading and listening materials that are of more depth and length than those used in Level 1. The speaking and writing assignments are more varied and more demanding than Level 1 assignments. Students at this level are required to write and edit their compositions using Arabic word-processing software available at the School, in addition to other technological features such as digitized sound for *Al-Kitaab* lessons and reading assignments from the Internet. Classroom instruction covers five hours per day. Students are expected to spend between four and five hours a days outside of class working on assignments and preparing for next day's class. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

201-202-203-204 Intermediate Arabic (Level 2)
Students placed in Level 2 normally have taken two or three semesters of Arabic in an academic setting and have knowledge of the basic grammatical and lexical features of Arabic. Sometimes a "lower intermediate" class is created to accommodate those students whose proficiency and language skills require that they go at a slower speed than regular intermediate students. Typically, students in the lower intermediate class have finished only two semesters of college Arabic, or more than two semesters but have been away from the language for some time. The objectives of Intermediate Arabic are, in general, to solidify knowledge of the basic rules of Arabic grammar, to expand vocabulary in terms of complexity, and to increase the acquisition of words for active use in a wide variety of topics and settings. Emphasis is placed on the use of authentic reading and listening materials, and on communicative writing and speaking tasks. Students at the intermediate level are required to go to all Arabic lectures and movies. Usually, there are homework assignments designed to enhance each student's benefit from the cultural activities. At the end of the course, students at the intermediate level are expected to write a long composition of at least 1,200 words. Oral presentations of 15 to 20 minutes are

regular activities at this level. Classes meet five hours a day. In addition, work outside of class requires an average of four to five hours a day. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *Al-Kitaab fii Taʿallum al-ʿarabiyya, Part II,* by Brustad, Al-Batal, & Al-Tonsi, Georgetown University Press, 1997.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

301-302-303-304 High Intermediate Arabic (Level 3)
Students at this level have a broader range of vocabulary, more fluency in speaking, and more advanced skills in Arabic than students at the regular Intermediate Arabic level. The main objective of this course is to move students in a short period of time across the threshold of the high intermediate level of proficiency and provide opportunities and learning strategies towards the advanced level of proficiency. This level is characterized by extensive readings and discussions on a multitude of political, social, cultural, and literary topics. Writing assignments are geared toward stylistic and aesthetic aspects of the Arabic language. Students produce lengthy expository and argumentative discourse. Attending lectures and films and participating in follow-up discussion sessions either with their instructor or the visiting lecturer are regular features of class activities. Listening activities focus on totally authentic materials of considerable length and content. At this level, students are exposed to one or more of the colloquial dialects such as Egyptian, Moroccan, or Syrian. The objective is to equip students with the necessary conversational skills that would enable them to engage in meaningful discourse with educated Arabs in a medium that is not considered artificial or unfamiliar in the Arab World. Classes meet for five hours a day. Work outside of class requires between four to five hours a day. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1997.

2) *Al-Kitaab fii Taʿallum al-ʿarabiyya, Part III (Preliminary Edition),* by Brustad, Al-Batal, & Al-Tonsi.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

401-402-403-404 Advanced Arabic (Level 4)
Students accepted at this level are expected to have mastered language mechanics and possess the high intermediate level of proficiency in Modern Standard Arabic. The course is designed to enable students to attain solid, advanced level proficiency or higher in the various language skills. Readings at this level are extensive and varied in terms of genres and academic interests. They consist exclusively of authentic materials on various contemporary and classical topics in language, literature, and the social sciences. Chapters from books, novels, and lengthy articles form the backbone of this course. Students analyze the stylistic features of different genres and texts. Special emphasis is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Home assignments are varied and typically consist of attending or watching a recording of a lecture, reading a chapter from a book and making an oral presentation in class based on that reading, engaging in a panel discussion with other classmates and one or more of the other instructors in the school, or watching a live TV broadcast (via satellite) of a cultural, historical, political, or religious nature. At the advanced level, students also study the basic structures and phonological system of one of the major colloquial dialects. Students are encouraged to adopt the same linguistic medium that intellectual and educated native speakers of Arabic adopt in their conversations on academic topics. Classes meet for four hours a day. Work outside of class requires between five to six hours a day. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿarabiyya, Part III (Preliminary Edition),* by Brustad, Al-Batal, & Al-Tonsi.
2) *Adawaat al-Rabt* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.
4) A variety of additional texts selected by instructor(s).

Clubs

In addition to regular coursework, students above the first level are also required to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs in the 1999 summer session included the following:

(1) Arabic Music and Dance Club: Students worked on learning Arabic songs and folk dancing.
(2) Literature Club: Students read selections from modern literary works in fiction and poetry.
(3) Political Club: This club focused on discussions (in an informal setting) of current political affairs in the Arab World.
(4) "Turath" (Heritage) Club: Students read and discussed various Arabic texts from early and medieval periods.
(5) Cinema Club: Students watched an Arabic film every week and discussed its cultural and artistic content.
(6) Qur'an Club: This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation *(tajwiid)*.
(7) Journalism Club: Students produced a bi-weekly wall newspaper with news, editorials, jokes, entertainment, etc.
(8) Radio Club: Students in this club produced a weekly one-hour Arabic radio program that was broadcast on the Middlebury College radio station. The program included interviews, local and international news, weather, and music.
(9) Cooking Club: Our students learned the art of Arabic cooking from their teachers who hail from several different countries in the Arab World. The whole school appreciated the weekly dish from the club.

Elementary level students form their own club for the first half of the session and join the other clubs for the second half.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Tide 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

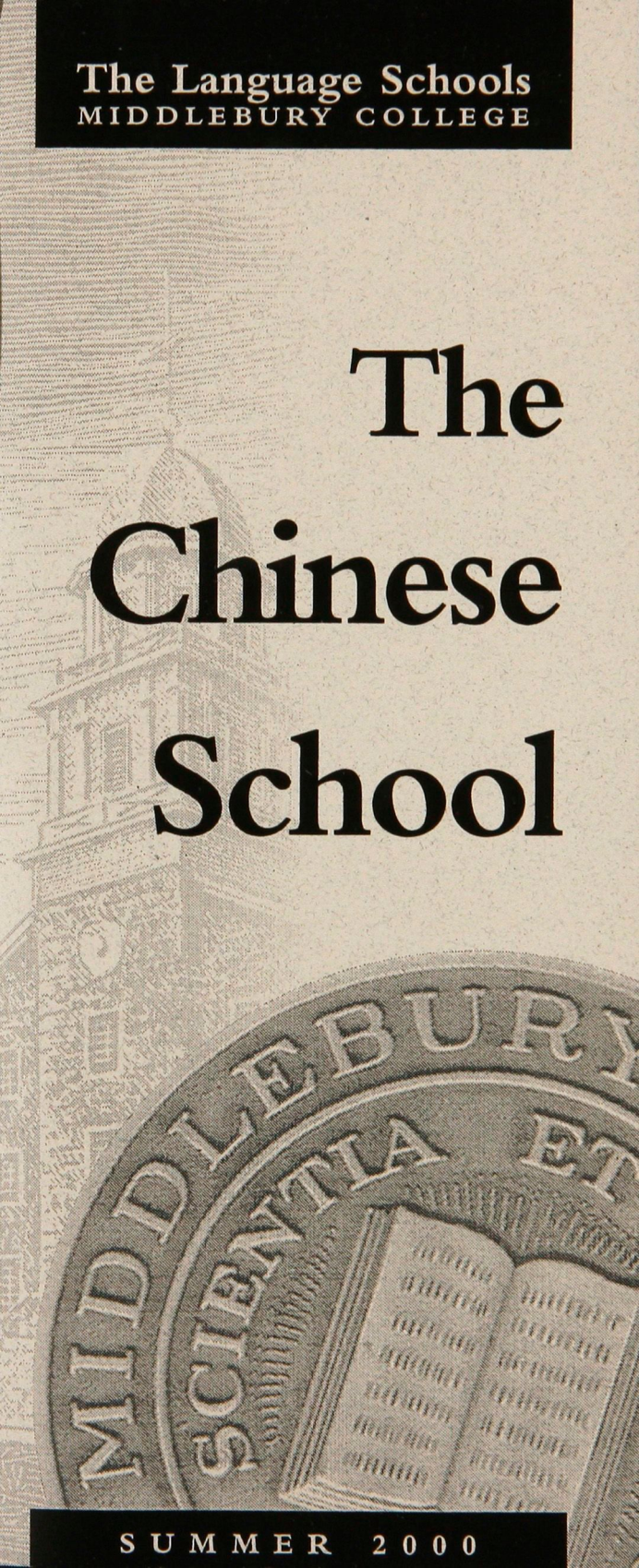
The Language Pledge

"The Language Pledge"
and *"The Language Schools"*
are service marks
of Middlebury College

200
Middlebury
1800-2000
The Bicentennial
Celebration

The Language Schools
MIDDLEBURY COLLEGE

The Chinese School



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The Chinese School

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Letter from the Director:

As the Chinese School at Middlebury College enters its 34th anniversary, we take great pleasure to present you with information on the life of the Chinese School at Middlebury College and our 2000 program.

With its long tradition of academic excellence, each summer the Chinese School offers its students a unique, unparalleled opportunity to learn Chinese language and culture. In nine short weeks with the support of a dedicated faculty and staff, a rigorous, well-implemented curriculum, a speak Chinese only total immersion learning environment, and a low student-teacher ratio, our students make unimaginable progress. At the end of each summer, comparisons of entrance and exit speaking and reading proficiency test results lend clear credibility to this claim. We have built into our curriculum an active assessment component which monitors and measures students' progress. Our team effort ensures that students receive individual attention and continuous feedback. We also make sure that our students understand and carry out their responsibility to learn. Both teachers and students work diligently as coaches and learners, respectively, toward the same goal — to ensure that our students' ability to understand, speak, read, and write Mandarin Chinese improves dramatically day by day throughout the summer.

Life in the Chinese School is guided by, but not limited to, this goal. Every summer, we provide a wide range of cultural, interactive, and other types of activities. Playing on and cheering for our soccer team as it competes against the other language schools, for example, engenders camaraderie among students and faculty. Movies, lectures, concerts, and art exhibits provide numerous avenues for gaining access to the Chinese culture. Picnics, hikes, cooking activities, mini-olympics, or simply hanging out

with teachers and fellow classmates give us opportunities to relax and make acquaintances which often lead to life-long friendships. Living the Middlebury Chinese School experience drives both the students and the faculty to discover strength and resolve previously unrealized. It also brings them a profound sense of joy and satisfaction as they taste the fruit of their effort at the end of the program.

The Chinese School at Middlebury College does not just offer a first-rate language learning program, it offers a life experience that each student and teacher will always look upon with fondness, pride, and a deep sense of accomplishment long after leaving Middlebury.

I thank you for taking the time to learn about our program. I hope that you will find the information in this bulletin interesting, and that you will get in touch with us. We look forward to hearing from you.

T. Richard Chi
Director

The Chinese School

The Chinese School offers a nine-week intensive program each summer with courses in modern Mandarin at beginning, intermediate, and advanced levels I and II, as well as one course in beginning Classical Chinese. These courses are designed to help learners develop and improve their listening, speaking, reading, and writing skills. The curriculum at all levels also aims at helping learners acquire and expand their knowledge of Chinese culture.

Total Immersion — In the context of complete immersion in an intensive Chinese language environment, students will have ample opportunities to develop and improve their ability to communicate in both spoken and written Chinese. Teachers and students adhere to a strict "Chinese Only" language pledge. Students will be exposed to texts prepared in both traditional and simplified characters as well as to a variety of vocabulary and usages current in both mainland China and in Taiwan. Language learning activities, to be conducted both in and outside of class, include various types of drills and simulations of real life situations requiring the use of spoken and written Chinese. These exercises, which emphasize the development of good language learning strategies, also seek to help students become more resourceful learners and successful users of Mandarin Chinese.

Intensive — Due to the extremely high level of intensity of this program, students should not have any other obligations during the nine-week session. They should anticipate devoting a great deal of time to study in addition to their scheduled four hours of classes Monday through Friday. It is not advisable for students to plan to spend weekends away from Middlebury. For relaxation and additional opportunities to learn the language and the culture, students will participate in and attend many co-curricular activities such as

movies, lectures, picnics, sports, calligraphy, painting, Tai-Chi, Chinese chess, drama, singing, poetry recitation, cooking, and radio broadcasting.

Rigorous Assessment — Students (other than beginners) will take entrance proficiency tests on their listening, speaking, reading, and writing skills for placement purposes. Upon completion of the program, they will take exit proficiency tests to determine progress made during the summer. Throughout the course, students will be rigorously assessed. Their progress will be carefully monitored and discussed with them.

Low Faculty-Student Ratio — The average faculty-student ratio in the Chinese School is approximately one to six. The faculty is recruited upon the basis of excellence in teaching Chinese as a foreign language. Most of the faculty members grew up in China or in Taiwan, with the exception of one or two non-native instructors who have near-native proficiency in Chinese. All the teachers and students live together in the Chinese language dormitories and also take their meals together in the Chinese language dining hall, thus allowing the faculty and Chinese-speaking staff to interact with the students in Chinese on a daily basis.

Credit

Credit is defined in terms of units. One unit equals three semester hours. The course of study offered in the nine-week session of the Chinese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer Language Schools, including the Chinese School. A financial aid information packet, including an application and instructions, accompanies the promotional material published by the Language Schools each year.

Scholarships

The following scholarships have been established in honor of faculty of the Chinese School:
The Ta-Tuan Ch'en Scholarship and The Feng Ming-Hui Scholarship.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.

Enrollment

Upon acceptance, all students must pay a non-refundable $200 enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 2001 summer session will be available in the Fall of 2000 from:

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Administration, Faculty, and Staff

Director: T. RICHARD CHI. Professor of Chinese, University of Utah. Ph.D., UCLA

Lead Instructors

Beginning Chinese (Level I):
MEIQING ZHANG. Lecturer in Chinese, Brown University. M.A., Brown University

Intermediate Chinese (Level II):
FANG LIU. Lecturer of Chinese, University of Vermont. B.A., Yunan University, China

Advanced Chinese I (Level III):
QUN AO. Assistant Professor of Chinese, Brandeis University. Ph.D., University of Pittsburgh

Advanced Chinese II (Level IV):
FENGTAO WU. Lecturer of Chinese, Washington University. M.A., Indiana University

Classical Chinese (Level V):
ZHI CHEN. Visiting Assistant Professor, University of Wisconsin-Madison. Ph.D., University of Wisconsin-Madison

Administrative Staff

Anna Sun, Coordinator

Lisa Lin, Assistant to the Director

Chad Knapp, Bilingual Assistant

Courses

101-102-103-104 Beginning Chinese (Level I)
Zhang and staff

This course is designed to help students develop functional language ability in spoken and written Mandarin Chinese in order to meet the basic needs in their personal and academic lives requiring the use of Chinese.

Activities designed for the course include intensive drills on sounds and tones, vocabulary, grammatical constructions, and traditional and simplified characters in meaningful contexts. There is extensive practice in using Chinese in culturally authentic situations. Both pedagogically prepared texts and authentic materials including a wide variety of realia will be used in this course.

Required Texts:
T. Richard Chi, *Beginning Mandarin Chinese: the Textbook,* forthcoming, Cheng & Tsui Company.

T. Richard Chi, *Beginning Mandarin Chinese: the Workbook,* forthcoming, Cheng & Tsui Company.

Required Dictionary:
Concise English-Chinese Chinese-English Dictionary: Commercial Press.

201-202-203-204 Intermediate Chinese (Level II) Liu and staff

This course is designed for students who have successfully completed a rigorous one-year college course in spoken and written Mandarin Chinese or its equivalent. While many of the linguistic tasks students will learn to handle are similar to those of Level I, the level of language required to carry out these tasks is more advanced. In this course, students will be required to comprehend and produce paragraph-level Chinese.

Rigorous practice of spoken and written Chinese in complex communicative activities will be complemented by intensive drills to fine-tune pronunciation, expand vocabulary, and internalize more complex grammatical constructions. Students will also do intensive reading of expository writings on a variety of cultural topics. This course is conducted in Mandarin Chinese.

Required Texts:
T. Richard Chi, *Intermediate Mandarin Chinese: the Textbook,* forthcoming, Cheng & Tsui Company.

T. Richard Chi, *Intermediate Mandarin Chinese: the Workbook,* forthcoming, Cheng & Tsui Company.

Required Dictionaries:
Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

301-302-303-304 Advanced Chinese I (Level III) Ao and staff

Designed for students who have completed two years of college-level training in Chinese, this course aims at helping students solidify their ability to comprehend and produce paragraph-level Chinese. It seeks to enable students to understand face-to-face conversations as well as to comprehend both spoken and written Chinese in the formal *shumianyu* Chinese on most familiar topics, give factual accounts, and write various types of correspondence, simple essays and reports. Authentic materials, including newspaper reports and radio and TV broadcasts, will be used in this course. The course is conducted entirely in Mandarin Chinese.

Required Texts:
Bai J., et al, *Beyond Basics,* Cheng & Tsui Company.

Bai J., et al, *Across the Straits,* Cheng & Tsui Company.

Teng, S. and Perry, *Taiwan Today,* Cheng & Tsui Company.

Liu, I. and Li, X., *A Chinese Text for a Changing China,* Cheng & Tsui Company.

Ling, V., *Under the Bridge: A Study Guide for the Film,* Cheng & Tsui Company.

Recommended Dictionaries:
Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

401-402-403-404 Advanced Chinese II (Level IV) Wu and staff

This course is designed to help students comprehend and produce discourse-level Chinese characterized by factual as well as abstract elaboration on most familiar and some unfamiliar topics. Authentic materials are used exclusively, and the course is conducted in Mandarin Chinese. It is designed for students who have completed three years of training in all four skills.

In this course, students will read rigorously both literary and non-literary texts written in advanced *shumianyu* language on a wide range of topic areas related to current events, social sciences, history, and literature. Students will be required to write extensively in the expository style. Their written work will be corrected and discussed in individual sessions.

Required Texts:
Ling, V., ed., *The Independent Reader,* IUP-Taipei.

Recommended Dictionaries:
Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

501-502-503-504 Classical Chinese (Level V) Chen and staff

This course, conducted entirely in modern Mandarin, is an introduction to classical Chinese. It is designed for students with no previous training in the classical language but with a minimum of three years of training in modern Mandarin. While the focus of the course is on training students to read classical Chinese, the method of instruction serves simultaneously to enhance proficiency in the vernacular. Comparisons will be made between the classical Chinese and modern Mandarin in the areas of lexicon, syntax, semantics, and cultural context. Materials to be covered in this course are selected from the vast store of classical texts, ranging from the Analects of Confucius to nineteenth century court documents. All lessons will be accompanied by audio tapes placed in the language laboratory.

Required Texts:
Chiang, Gregory, *Classical Chinese: A College Reader.*

Hsieh, P.Y. et. al., *Reader on Four Books,* San-min Book Company, Taipei.

Recommended Dictionaries:
Xiandai Hanyu Cidian, Commercial Press, Hong Kong.

Cultural Activities

Each summer, the Chinese School offers a wide variety of lectures, films, and performances to provide a cultural as well as linguistic immersion.

In addition to their regular classwork, students are offered opportunities to participate in classes relating to Chinese culture. These classes meet in the afternoons once a week for an hour. The classes are determined by student interest. In the 1999 summer session, classes were offered in: Calligraphy, Folk Singing, Tai Chi, Regional Cooking, and Radio Broadcast.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge

"The Language Pledge"
and *"The Language Schools"*
are service marks
of Middlebury College

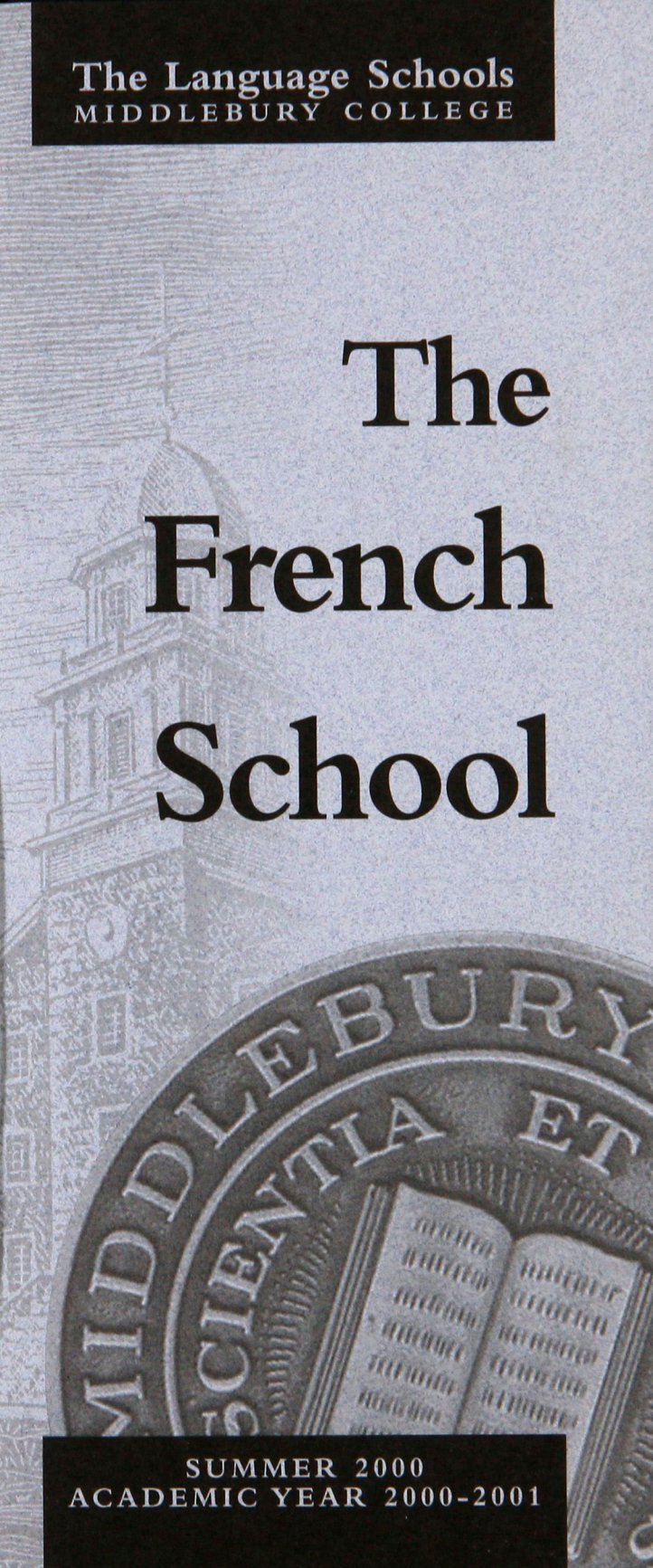
Middlebury

1800-2000

The Bicentennial Celebration

The Language Schools
MIDDLEBURY COLLEGE

The French School



SUMMER 2000
ACADEMIC YEAR 2000-2001

The French School

THE FRENCH SCHOOL
MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
Tel.: 802/443-5510
Fax: 802/443-2075
languages@middlebury.edu
http://www.middlebury.edu/~ls

Summer 2000

The French School

Seven-Week Session
June 23 - August 11
Total: $4,620
(Tuition $2,945; Board $1,195; Room $480)

Six-Week Graduate Session
June 26 - August 11
Total: $4,490
(Tuition $2,945; Board $1,105; Room $440)

Academic Year 2000-01

The School in France

Graduate and Undergraduate Programs
Graduate year tuition: $11,315
Undergraduate year tuition: $11,485
Undergraduate semester tuition: $6,180

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Welcome to the French School

"Middlebury excellence with a French touch"

Message de bienvenue du Directeur de l'École française

Quality of experience in language learning is the reason why studying at l'École française, now in its 84th year, is uniquely rewarding. I invite you to take a look at this program; it illustrates our best efforts to create the right linguistic environment to meet your demands, whether in the seven-week intensive language program or the six-week graduate program. Our total immersion programs, well known throughout the world, combine rich tradition with the value of innovation in a changing environment of language learning.

L'École française a toujours réussi dans la mission que ses créateurs s'étaient fixée: répondre à vos besoins tout en donnant corps à son ambition de représenter et d'exprimer l'excellence en matière d'apprentissage et d'enseignement du français. Je souhaite que vous trouviez dans le programme de la session 2000 dont suit une description, les cours et les activités qui correspondent le mieux à vos attentes et qui sont l'expression de notre engagement. A très bientôt le plaisir de vous revoir ou de vous accueillir pour votre premier été à l'École française.

Jean-Claude Redonnet
Directeur

French At Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend an academic term in Paris and for graduates who complete their M.A. degree with an academic year in Paris.

Graduate Degrees

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written French. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French is a prerequisite for entrance to the program as well as a graduate-level command of the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); a comprehensive examination in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credit

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100–400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits earned toward a degree expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade-point average or class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time

summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in French in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the French School. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,115 (tuition $660; room and board $455).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the coordinator of the French School before the beginning of the session. The extra course fee for the six week session is $1015.

Application and Admission

Application materials for the 2001 summer session and the 2000-2001 academic year abroad will be available in the fall of 2000 from:

The French School
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls/Ecole_francaise

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

Direction et Administration

Directeur: Jean-Claude REDONNET

Directeur adjoint: Guy SPIELMANN

Coordinatrice: Beverly KEIM
B.Sc. (Business administration) University of Illinois; Diplôme d'études françaises (CIEF Dijon). Diplôme Supérieur de français des affaires (CCI Paris/University of Illinois). Grosses deutsches Sprachdiplom (Goethe Institut-Frankfurt am Main).

Conseiller (Communication): Mary L. RADNOFSKY
Directrice de l'Institut Socrate, Alexandria, VA, centre de réflexion et de formation continue en pédagogie. Doctorat en sciences de l'éducation, Vanderbilt University; Maîtrise et Licence ès-lettres, Université de Provence; B.A., Université de Houston. Spécialiste en cursus interdisciplinaire et en recherche ethnographique. A publié dans *Qualitative Inquiry, International Journal of Educational Reform, Elementary School Journal,* prépare un ouvrage sur la modélisation dans les sciences humaines.

Assistants bilingues:

Eryn KLINE, Middlebury.

Claire RIFELJ, Princeton.

Enseignement, Recherche, Activités

Dominique AGOSTINI
Ancien élève de l'École Normale Supérieure de Saint-Cloud. Agrégé de Sciences Sociales et Docteur de 3ème cycle. Maître de Conférences à l'Institut Universitaire de Technologie et à l'Institut Universitaire Professionnel de l'Université de Paris-Créteil. Intervenant à Hautes Études Commerciales. Co-auteur du *Miroir des Princes,* Seuil, 1994.

Eugénie ARANDA
Agrégée de l'université. Docteur de 3ème cycle (Toulouse II). Maître de Conférences à l'Université Michel de Montaigne (Bordeaux III). Enseigne en maîtrise FLE (approche anthropologique de la France et des pays francophones) Expert auprès de l'Union européenne: évaluation de programmes linguistiques et coordination de programmes Lingua. Expert en civilisation française (programme Phare). Directeur de programmes de formation de professeurs FLE (Bordeaux III). Co-rédactrice de *Towards Intercultural Language Teacher Education,* Nijmegen, HAN Press, 1998.

Catherine AXELRAD-BOURGET
Ecrivain, professeur de lettres. Auteur de quatre ouvrages publiés aux Éditions Gallimard, deux romans à caractère autobiographique: *L'homme au car VWW blanc de ma jeunesse,* 1988, Collection Blanche (traduit en portugais), *La Varsovienne,* 1990, Collection Blanche (traduit en anglais). Deux récits biographiques: *Vies et Morts d'Esther,* 1993, Collection L'un et l'autre, *L'enfant d'Aurigny* (*Victor Hugo*), 1997, Collection L'un et l'autre. En 1999-2000 conférences à l'IEP de Paris dans le cadre de l'enseignement de culture générale.

Jean BERNABE
Agrégé de grammaire. Docteur d'État ès-Lettres. Professeur des Universités en Langues et Cultures Régionales (Créole) à l'Université des Antilles et de la Guyane. Doyen de la Faculté des Lettres. Fondateur (et coordinateur) du Groupe d'Études et de Recherches en Espace Créolophone, du Mouvement international Bannzil Kréol, de l'Institut Supérieur des Études Francophones. Auteur de *Fondal-Natal, grammaire basilectale approchée des créoles guadeloupéens et martiniquais* (1989), et en collaboration avec Patrick Chamoiseau et Raphaël Confiant d' *Éloge de la Créolité* (1989).

Jeanne BOVET
Née a Lausanne (Suisse), vit à Montréal (Canada). Titulaire d'une maîtrise en théâtre québécois (Université Laval, Québec). Prépare un doctorat sur la déclamation dans le théâtre classique français a l'Université de Montréal. A enseigné le français et la littérature française et québécoise à l'Université Laval, et enseigne actuellement la littérature francaise au Campus du Fort Saint-Jean et l'histoire du théâtre à l'Université de Montréal. Possède aussi une formation en chant classique; se produit régulièrement avec des ensembles de musique baroque et classique.

Jean-Loup BOURGET
Professeur de littérature américaine et directeur de recherches en études cinématographiques à l'Université de Paris III — Sorbonne Nouvelle. Critique de cinéma à Positif. Auteur d'une dizaine d'ouvrages dont L'histoire *au cinéma: le passé retrouvé,* Découverte Gallimard, 1992, *Hollywood, la norme et la marge,* Nathan Université, 1998.

Françoise BRUGNOT
DEA de Sciences du langage (Jeux poétiques en classe de FLE) à l'UniversitÈ de Paris X Nanterre. Enseigne le FLE auprès d'étudiants étrangers et la Didactique des langues étrangères dans la Mention FLE à l'Université de Paris X Nanterre. Doctorat en cours : Le multimédia et l'enseignement du FLE. A enseigné comme Lectrice à l'Université de Chicago, IL (1992–93); comme Assistante de français à Bryn Mawr College (1994–95); et comme enseignante de FLE à l'Université de Chicago à Paris (1995–97).

Jean-Rémy BURE
Diplômé de l'École Nationale des Langues Orientales de Paris. Maîtrise lettres modernes (Paris III). Professeur-associé à l'École de Commerce de la Chambre de Commerce et d'Industrie de Paris (français des affaires, environnement culturel de l'entreprise et mentalités asiatiques liées aux affaires). A enseigné à la Singapore Uni-versity et à la Chinese University of Hong Kong. Traducteur de poésie chinoise. Auteur de Hong-Kong (Seuil).

Edvige COSTANZO
Agrégée de langue et littérature française en Italie. Professeur de lycée, ancienne stagiaire BELC et CREDIF, formatrice de professeurs de FLE depuis 1981 dans le cadre des actions de formation continue prévues par le Ministère de l'Instruction Publique italien. A assuré aussi des stages de formation de formateurs en FLE en Allemagne et en Russie dans le cadre de missions organisées par le Ministère des Affaires Etrangères français. A participé et participe, comme experte en didactique des langues et comme coordinatrice, à plusieurs programmes européens Lingua. Collabore régulièrement aux revues *Le Français dans le Monde* et *Lingua e Nuova Didattica* (Revue des professeurs de langues italiens). A écrit aussi pour *Études de Linguistique Appliquée, Intercompreensao, Der fremdsprachliche Unterricht-Französisch, Lenguaje y Textos.* Coautrice des méthodes *Idées de A…à Z* (Florence, D'Anna, 1984), *Productions écrites: le mot, la phrase, le texte* (Paris, Hachette, 1987), *De toutes les couleurs,* (Florence, D'Anna, 1991), *Lieux d'écriture,* (Paris, C.L.E. International, 1991), *Spécial France* (Turin, Eurelle Edizioni, 1994). Coautrice aussi d'ouvrages destinés à la formation des professeurs de langues: Manuel d'autoformation, (Paris, Hachette, 1989), *Polyphonies. La formation des formateurs de langues en Europe,* (Paris, CIRRMI., 1998), *Se former en didactique des langues,* (Paris, Ellipses, 1998)

Corinne FERTEIN
Licence et Maîtrise (anglais). Licence (Droit). Ancien professeur d'immersion à l'Université Sainte-Anne (Nouvelle-Ecosse, Canada). Professeur d'école professionnelle (pré et post-baccalauréat), Reims.

Philippe FRANCE
Agrégé (Anglais) et Diplôme d'Études Approfondies (Paris III). Ancien professeur de français à l'Université Sainte-Anne (Nouvelle-Écosse, Canada). Professeur de langue au Département d'Études Politiques et Juridiques de l'Université de Paris I - Panthéon-Sorbonne et à l'Institut d'Études Politiques de Paris.

Michel GABRIELLI
Département de français, Middlebury College, Théâtre.

Michel GUELDRY
Doctorat de l'Université de Toulouse I (thèse sur Charles de Gaulle à travers *Le Monde et The New York Times).* Associate professor et directeur du département de français au Monterey Institute of International Studies (http://www.miis.edu). A enseigné à University of Memphis, Rhodes College, Memphis, TN. Research fellow à University of Oregon, Eugene. A publié dans *The French Review, Contemporary French Civilization,* French Politics and Society. Travaille actuellement à un manuscrit sur l'impact de l'intégration européenne sur la France.

Pierre HAILLET
Maître de Conférences en linguistique générale à l'Université de Cergy-Pontoise. Doctorat en Sciences du Langage (finaliste du prix Pierre Larousse). Maîtrise de linguistique française (Paris III-Sorbonne Nouvelle); Licence Sciences du Langage et Licence ès-lettres. Bourse d'études doctorales Connaught (Toronto, Canada). Outstanding Teaching Award, Toronto, 1994. Recherche et publications en linguistique française, *Le conditionnel dans le discours journalistique: essai de linguistique descriptive* (1995).

Nathalie HEINRY
Maîtrise de français langue étrangère et Licence de lettres modernes à l'Université de Paris X-Nanterre. Enseigne le français langue étrangère à l'Université Américaine de Paris (expression orale et phonétique).

Alain HONTANX
Professeur agrégé d'Arts plastiques (histoire des arts), Collège Edgar-Quinet-Lycée Victor Hugo, Académie d'Aix-Marseille. Chargé de cours à l'Institut d'Études françaises pour étudiants étrangers (histoire de l'art et langue de la publicité) de l'Université de Provence-Aix-Marseille III.

Josette HONTANX-LHANDE
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Christopher HUNT
Bachelor of Music, Queen's University, Kingston (Canada). Master of Music (musicologie), University of Reading (Angleterre). Professeur, Department of Music Studies, Mohawk College, Hamilton (Canada). Organiste titulaire, First-Pilgrim United Church, Hamilton. Pianiste, accompagnateur, répétiteur. A récemment publié des articles dans les revues *The American Organist, Organ Alternatives* (Canada) et *Organists' Review* (Angleterre).

Danielle ISSA-SAYEGH
Senior Lecturer, St. Michael's College, Université de Toronto. Responsable de la formation des professeurs de FLE. Recherches et publications sur la didactique des langues secondes et l'enseignement des cultures francophones en milieu anglophone.

Kapanga KASONGO
Associate professor of French à University of Richmond, en Virginie. Licence d'anglais, Université Nationale du Zaïre, M. A. en Linguistique Appliquée, University of Durham, en Grande-Bretagne, et Doctorat en Littérature comparée, Vanderbilt University. Il est spécialiste de littérature francophone (principalement africaine), domaine dans lequel il a publié dans "Études Créoles", "West Virginia University Philological Papers", "Journal of Afro-Latin American Studies and Literatures", "Französich Heute", "The Journal of Asian and African Studies", et d'autres revues d'intérêt africain ou antillais. Ses recherches récentes s'orientent vers l'étude des théories critiques du roman africain et congolais, celle de la littérature engagée de l'ère post-coloniale, et celle de l'analyse discursive de la conscience collective congolaise.

Marie-Hélène KOFFI-TESSIO
Doctorante en études françaises à l'Université de Virginie (Charlottesville). DEA en études irlandaises et traduction, Maîtrise en traduction, Licence d'anglais (Paris III — Sorbonne Nouvelle).

Roger LAUVERJAT
Agrégé de lettres modernes. Maître de Conférences à l'Université de Perpignan et Professeur de littérature française à l'Institut pour étudiants et professeurs étrangers de l'Université Paul Valéry. Enseigne également les techniques d'expression et de communication à l'Institut Universitaire de Technologie de Montpellier. Professeur invité à Davidson College (Caroline du Nord) et à l'Université de Long Beach (Californie).

Sabine LEVET
Maîtrise d'Enseignement de la Sorbonne, Full Time Lecturer in French et Coordinatrice de la section de français au Département de Langues et Littératures Étrangères du Massachusetts Institute of Technology. Co-auteur, avec Gilberte Furstenberg, des cahiers pédagogiques qui accompagnent "Dans un Quartier de Paris", un CD-ROM interactif publié par Yale University Press en 1999. A donné des ateliers et des présentations sur le multimédia lors de nombreuses conférences aux États-Unis. Collabore au développement de divers projets d'enseignement de la langue et de la culture pour CD-ROM et Web.

Françoise LIGIER
Professeure agrégée associée à l'Université Concordia (Montréal). Recherches et publications dans les domaines de la didactique du FL2, des littératures et cultures de la francophonie et de la littérature pour la jeunesse. Directrice des collections Pratiques langagières, Lirelyre et Plus. Co-auteur de *La Chanson québécoise sans frontières, Via et Magimots.* Collaboratrice des revues *Diagonales et Le Français dans le monde.*

Anne-Marie LILTI
Agrégée de lettres modernes, Université de Cergy-Pontoise. Diplôme d'Études Supérieures de Lettres Modernes (Paris, Sorbonne); Doctorat, Université de Cergy-Pontoise. Diplôme de l'Institut de Phonétique de Paris. Responsable de la préparation au CAPES de Lettres modernes à l'Université de Cergy-Pontoise. Assure le cours de grammaire et stylistique pour les candidats au CAPES. Auteur de *Grammaire française 4e/3e* (Hachette, 1983/1988) et de «L'Epreuve de stylistique au CAPES de lettres modernes», *Le Français dans le monde (déc. 1996).*

Robert LOHRO dit Lionel RAY
Agrégé de lettres modernes, professeur honoraire de chaire supérieure est aussi l'auteur de nombreux livres de poésie publiés sous le pseudonyme de Lionel Ray aux éditions Gallimard, et d'un essai sur Rimbaud publié aux éditions Seghers. Son œuvre (*Le Corps obscur, le Nom Perdu, Comme un château défait, Syllabes de Sable* etc.) lui a valu plusieurs distinctions, notamment les prix Mallarmé, Artaud, Supervielle et le Goncourt de poésie. Il est vice-président de l'Académie Mallarmé et membre du comité de la revue *Europe.*

Françoise MELONIO
Ancienne élève de l'École normale supérieure, agrégée des lettres, professeur à la Sorbonne (Paris IV), auteur notamment de *Tocqueville et les Français* (Aubier 1993, U Press of Virginia 1998) et de *Histoire culturelle de la France,* tome 3, le Seuil 1998). Responsable de l'édition des Œuvres complètes de Tocqueville (Gallimard, 24 vol.parus) et auteur de diverses éditions de Tocqueville (Bouquins-Laffont, GF, La Pléiade, Chicago U Press). Chercheur associé à l'EHESS (centre Raymond Aron), spécialiste du romantisme et de l'histoire des idées politiques.

Françoise MOJERET
Comédienne professionnelle. Co-directrice de la Compagnie théâtrale Inter-Europe Spectacles. Professeur de théâtre à l'École française de Middelbury depuis 1985 et à New York University in Paris (1985-1993). A joué dans de nombreuses tournées en France, en Europe, aux États-Unis et dans le monde avec des spectacles s'adressant particulièrement à des publics universitaires.

Annie-Claude MOTRON
Enseignante de phonétique corrective et grammaire de l'oral aux Cours de Langue et Civilisation Française de la Sorbonne. Interventions sur la méthodologie de l'enseignement du F.L.E., Paris X. Enseignante d'anglais pour les francophones: langue et civilisation, Paris X ; enseignante de phonétique anglaise, Club MGEN, Paris. DEA en phonétique comparée, M.A. English, Kansas State College. Licence en Conception Médiatique, Paris X. A publié plusieurs articles sur la morphophonologie du français et sa didactique, notamment pour *Le Français dans le Monde* et Revue de la Fédération Internationale des Professeurs de Français. Coauteur de *Phonétique Progressive Du Français,* Clé International Nathan, 1998, *Entendre Comprendre, niveau intermédiaire,* 1995, *Entendre Comprendre, niveau débutant,* 1994, Clé International Nathan.

Simone MULLER
Agrégée de l'Université. Docteur de 3ème Cycle. Maître de Conférences de Littérature française à l'Université Marc Bloch de Strasbourg (Strasbourg II). Trois fois "Visiting Professor" aux Etats-Unis, (University of Houston, Wichita State University, Georgetown University). Chargée de cours à l'IECS (Institut Européen de Commerce de Strasbourg) à l'Université Robert Schuman de Strasbourg (Strasbourg III): enseigne la langue et la littérature françaises aux étudiants étrangers. Prépare une thèse de littérature comparée à Paris IV.

Charles NUNLEY
Doctorat en Lettres Modernes (Romance Languages and Literatures), Princeton University. Professeur de français, Middlebury College. Recherche et publications en littérature française des XIXème et XXème siècles.

Véronique OGDEN
Licence d'anglais (lettres et civilisation étrangères), Certificat de Maîtrise d'anglais (Limoges). M.A. littérature comparée, M.A. littérature française (University of Arkansas). Diplôme d'éducation française (University of Arkansas). Professeur de français AP au lycée de Fayetteville, AR. Médaille de bronze 1998 du "National French Exam" niveau français I. Sponsor du club de langues étrangères. Responsable des cours de français par correspondance à l'Université d'Arkansas, Fayetteville.

Jean-Michel RAYNAUD
Professeur des Universités (Université du Littoral — Côte d'Opale U.L.C.O). Doctorat en Lettres Modernes (thèse sur *La biographie d'auteur: une poétique de l'à-côté).* Directeur de la Maison de la Recherche en Sciences de l'Homme de l'U.L.C.O. Chargé de mission Culture de l'U.L.C.O. Ancien directeur du département de français de l'Université du Queensland *(Australie). A notamment publié: Voltaire, soi-disant* (Presses Universitaires de Lille, 1985), *Pour un Perec, lettré, chiffré* (Presses Universitaires de Lille, 1987). A collaboré *à Inventaire*

Voltaire (Gallimard, coll. «Quarto», 1995). Collaborations en cours: *Romans Libertins du XVIIIème siècle* (La Pléiade).

Jean-Claude REDONNET
Directeur de l'École française. Professeur des universités, Université Paris IV- Sorbonne. Docteur d'État-ès-Lettres, Docteur de 3ème cycle, Agrégé de l'université. Ancien Conseiller culturel auprès des Ambassades de France à Canberra, Ottawa et Tokyo, ancien Recteur de l'Université internationale francophone L.S. Senghor à Alexandrie d'Egypte. Vice-président du concours de l'Agrégation interne d'anglais.

Denis RIVIERE
Artiste peintre. A réalisé un grand nombre d'expositions personnelles et collectives en France et à l'étranger. Nombreuses commandes prestigieuses et privées (dont le Palais de l'Elysée pour le Président de la République). Ancien chargé de cours à l'École Normale Supérieure de Cachan. De son œuvre de peintre il se dégage deux axes majeurs, une recherche obstinée de l'espace et la mise en scène de la fuite du temps par l'étude, et la compréhension des traces des civilisations du passé dans de grandes peintures de chevalet. Denis Rivière, l'envers de l'image (texte de Charles Sala, Paris, Au même titre, 1998).

Charles SALA
Docteur en Histoire de l'Art, Université de Paris X. Conseiller scientifique pour la revue *Actualités des Arts Plastiques,* Membre du jury d'Agrégation d'Arts plastiques, Professeur d'Histoire de l'Art à Middlebury Collège depuis 1972, ainsi qu'à Columbia, New York University, Boston University et Hamilton College, Paris. *Caspar David Friedrich* (Paris, Terrail, 1993), *Michel-Ange* (Paris, Terrail, 1995), *Les anges dans l'art et dans l'histoire* (Florence, Nardini, 1998).

Elise SALAUN
Maîtrise de l'Université de Sherbrooke (Québec), Doctorante: "L'érotisme dans le roman québécois des origines à nos jours". Participation aux colloques Jeunes Chercheurs et Sociétés Savantes. Publications dans *Voix et Images* ainsi qu'à l'ouvrage collectif *Le rébus des revus.*

Guy SPIELMANN
Directeur-adjoint de l'École française. Assistant Professor of French, Georgetown University. Doctorat, et M.A. en études françaises (Vanderbilt); Maîtrise de phonétique, Licence ès-lettres, Licence d'anglais (Aix-Marseille I). Spécialiste des arts du spectacle aux XVIIe-XVIIIème siècles. Il a publié ses travaux dans la *Revue d'Histoire Littéraire de la France, Dix-Septième Siècle, Papers on French Seventeenth Century Literature, Cahiers du Dix-Septième Siècle.* Ouvrage à paraître: *Le jeu de l'ordre et du*

chaos, spectacle et pouvoir à la fin de règne 1680–1715. Co-auteur de *Deux Mondes* (McGraw-Hill, 1997), manuel d'enseignement du FLE, ainsi que de plusieurs articles sur la didactique des langues secondes et la recherche en pédagogie.

James STRANCEL
M.A. French, University of Wisconsin-Madison. Enseigne le français, le latin et l'espagnol à Westwood High School (Westwood, Mass.) A enseigné à l'Université du Wisconsin et à l'Université du Michigan (Ann Arbor) dans le cadre de ses études avancées. Traducteur pour des éditeurs français. A collaboré à des ouvrages scolaires pour la College Division de McGraw-Hill.

Margaret SULLIVAN
Maîtrise de français (Middlebury College), B.A. Wofford College, enseigne le français à la Spartanburg Day School, Spartanburg, S.C. Assistante technique des productions scéniques de l'École française pendant la session 1999.

Bonnie WOOLLEY
Doctorante, Université de Bordeaux. DEA en anglais de spécialité/didactique des langues. M.A. Middlebury College. Études de musique et de français à Millikin University. Chargé de cours à l'Université de Cergy-Pontoise. Traductrice et directrice pédagogique de l'association Nouveau Monde (formation professionnelle). Chanteuse soliste et chef de chœur professionnel. Fondatrice/directrice de la chorale VOICES Chœur International (Paris).

Équipe 'technologies nouvelles, communication et enseignement'
(coordonnée par Guy Spielmann)
avec la participation de Véronique Ogden et Philippe France
Elle est composée de trois personnes.
Son rôle général est le conseil et non l'exécution ou la production qui sont l'apanage de tous.
Elle a plus particulièrement pour mission, pendant la session d'été, de:
a)-servir d'interface entre enseignants et techniciens,
b)-conseiller les enseignants dans le choix et l'emploi des matériels et des logiciels,
c)-organiser ponctuellement des mini-rencontres individuelles ou de groupe dans un but d'information et de sensibilisation aux matériels (ordinateur, CD Rom, laserdisc) et aux vecteurs de la communication interne (intranet) ou externe (internet).

Intensive Language Courses
(Seven-week Session)

Students registered in the intensive language program are enrolled in courses 101 to 499 according to their level of proficiency as determined by placement tests administered at the beginning of the session. Daily activities include four hours of classroom instruction and additional work in the language laboratory, multimedia rooms, and course-related seminars and activities. The course of study carries three units (the equivalent of nine semester-hour credits). Courses numbered 101 to 499 begin on Monday, June 26th at 8:00 a.m. *N.B.: The obligatory placement exam is administered on Saturday, June 24, at 9:00 a.m.*

Schedules, texts, and staffing are subject to change.
Look for updates on our web page:
http://www.middlebury.edu/~ls/Ecole_francaise

101-102-103 and 201-202-203
(Français intensif pour débutants) 3 units
Coordinator: Guy Spielmann;
Jeanne Bovet, Marie-Hélène Koffi-Tessio,
Véronique Ogden

The purpose of this program is to develop to the largest possible extent a communicative competency in the French language, both oral and written. The cultural and content foundations of the course reflect issues and realities in the entire French-speaking world. Our main text, *Deux Mondes,* is complemented by a French beginners' dictionary, a variety of authentic materials as well as video and on-line resources (one hour daily is spent in a multi-media lab). In keeping with the School's policy, this course is taught entirely in French from the very first day, after a thorough introduction in English. The full text in English of the *Beginners' Guide* is available on line at:
http://cweb.middlebury.edu/debutants/guide.html

In 101-103 and 201-203, grammar, vocabulary, history, geography, culture, and communicative strategies are fully integrated in naturalistic, constructivist activities based as much as possible on authentic documents. Courses at both levels are tightly coordinated and share the same general curriculum. However, 201-203 courses proceed at a slightly faster pace and engage students in more complex tasks in the second part of the course. Once they have completed the work included in *Deux*

Mondes, 201-203 students will engage in group work and projects with web resources and various educational software.

"Beginners" are those students who have never studied French nor lived in a French-speaking environment. When necessary, transfers between 101 and 201 are made in the first week of classes at the instructors' or course coordinator's advice.

Required Texts:

-*Deux Mondes: A Communicative Approach,* 3rd ed. (McGraw-Hill, 1997) by Terrell, Rogers, Barnes and Spielmann. Textbook and Workbook.

-*Dictionnaire Maxi-Débutants* (Larousse, 1998).

211-212-213 (Français intermédiaire) 3 units

Corinne Fertein, Simone Muller, Kapanga Kasongo

These courses make up an integrated program which combine:

• Strategies for the development of oral and written expression acquired through regular and progressive practice;

• An overview of various cultural aspects of French-speaking communities worldwide, through readings and video- and audiorecording, with applications to writing activities;

• The development of oral/aural competence and listening comprehension, as well as socio-cultural communicative proficiency.

211: An introduction to Francophone civilization through a wide range of authentic French materials, readings (short stories, short plays, comic strips) and other media (television, video clips, film excerpts). Students will discover various aspects of day-to-day culture and its vocabulary. By the end of the session students will have extensively reviewed French grammar by means of reading, practical exercises, and oral participation.

212: In this course, students will write diaries, short stories, and essays that make use of the discursive strategies and structures studied. The aim of this writing course is to help students express themselves with variety and clarity.

213: This class will help students develop their listening and speaking abilities using both contemporary multimedia tools and in-class discussion on such topics as the changing role of women, emerging trends in politics, and cultural differences between French and American youth.

Required Texts:

- Sturges, Cregg, and Herbst, *Une fois pour toutes* (Phillips Academy, Andover, Longman).

- Goscinny & Uderzo, *Le Tour de Gaule d'Astérix* (Albert René).

Coursepack.

300 LEVEL: Upper-Intermediate

The 300-level courses are for students who are ready to enter the fifth or sixth semester, or third year of college French. They take four daily courses which:

• develop aural/oral proficiency through video and audio-based media with some class time devoted to the reinforcement of grammatical structures (302);

• review selected grammatical structures, closely coordinated with topics and activities from other 300-level courses in an effort to reinforce and enhance the total learning experience (303);

• develop more sophisticated written self-expression, overcoming lexical, grammatical, and stylistic hurdles, with contemporary French society as a thematic backdrop (311);

• experiment with creative production both orally and in writing, in conjunction with a discovery of non-linguistic aspects of French culture (art, advertising, scents, and tastes) (312-314).

All courses at the 300 level are compulsory; they combine both foundation and specialized courses.

302 Contacts en contexte, oral et culture *(Oral French)*

James Strancel

Through the examination and use of audio and visual material (French-language television programs, news, songs, and one feature-length film studied in detail) students will continue to develop their aural and oral proficiency. Though the study of grammar per se is not an integral component of this course, the applications accompanying each lesson will enable students to manipulate with greater ease some of the more sophisticated structures of the language. In addition, some class time is devoted to items studied in the grammar course (FR303) allowing for further practice and assimilation in another context. Although oral production and comprehension are emphasized, students will leave the course with a greater appreciation of French

and Francophone cultures, having connected with them via various "windows" placed at their disposal.

To encourage participation in the plethora of activities offered by the French School, this course has been designed so that most work is completed within the fifty minute class period. Nevertheless, a small to moderate amount of outside preparation is occasionally required. Evaluation is based on three written and three oral examinations with emphasis placed on individual progress made during the seven-week session as well as participation in the various activities offered by the French School. In addition, each student is required to complete one research project in an area of interest to be presented in class during the last week of the session. (1/2 unit)
Text: Coursepack.

303 Grammaire et structures *(French Grammar)*

Charles Nunley

A thorough review of grammar, this course is intended for students having a basic familiarity with the forms and structures of the French language, but who have not yet attained active mastery of their application, especially in writing. The order and progression of grammar points is closely coordinated with materials, topics, and activities treated in other 300- and 400-level courses in an effort to reinforce and enhance the total learning experience. (1/2 unit)
Text:
- Delatour, Jennepin, Léon-Dufour, Mattlé-Yeganeh, Teyssier: *Grammaire du français: Cours de civilisation française de la Sorbonne.* Paris: Hachette, 1991. ISBN 2-01-015601-3.
- Delatour, Jennepin, Léon-Dufour, Mattlé-Yeganeh, Teyssier: *Grammaire: 350 exercices Niveau moyen.* Nouvelle édition. Paris: Hachette, 1996. ISBN 2-01-155058-0.
- Delatour, Jennepin, Léon-Dufour, Mattlé-Yeganeh, Teyssier: *CORRIGÉS de Grammaire: 350 exercices Niveau moyen.* Nouvelle édition. Paris: Hachette, 1996. ISBN 2-01-1550599.

311 Ecrire I *(Composition)*

Francoise Brugnot

A thorough review of the basic discursive forms of the French language, serving as a key to open up the realms of journalistic, script, fiction, journal, essay, and creative writing. Lexical, grammatical, and stylistic hurdles will be cleared through targeted exercise forms that

are geared towards more sophisticated self-expression with contemporary French society as a thematic backdrop. (1 unit)
Text: Coursepack.

312 Le français dans tous les sens
(French in Every Sense of the Word)

Josette Hontanx

From 26 June through 19 July

Hearing, sight, touch, smell, and taste... A study of the five senses in order to:
• express feelings and emotions in a given situation. A thorough investigation of vocabulary and expressions pertaining to each of the five senses will help master the skills needed in speaking and writing. Philippe Delerm's work, *La première gorgée de bière et autres plaisirs minuscules,* will serve as a literary model and a springboard for creative writing. Additional "hands-on" workshops will enable students to gain further insight into how this vocabulary functions in given situations.
• attempt to identify French tastes and attitudes. Written texts and television programs (on different subjects and from various sources) will help define French feelings and reactions. Is there such a thing as "le goût français"? In addition, a specific study of French behavior will focus on how the French use space. In the process, a comparative study of French and American attitudes will be developed.
Evaluation:
• 5 brief descriptive narratives (10 lines maximum) each dealing with one of the five senses: 10% x 5 = 50%
• oral participation: 20%
• a short paper (1 1/2 pages maximum) dealing with a typical aspect of French civilization (events, places, traditions and customs, behavior, etc.): 30% (1/2 unit)
Text:
– Philippe Delerm, *La première gorgée de bière et autres plaisirs minuscules* (Gallimard / l'Arpenteur, 1997). ISBN 9-782070-744831.

And: *Art de vivre-Gastronomie et cuisine:* Do you enjoy good food? Do you like cooking? J. Hontanx proposes three workshops (during the second half of our session, dates to be announced, from 3:30 to 5:30, and open to eight 300-level students, on a first-come, first-served basis) to familiarize you with French cooking and to prepare typical French dishes that we shall enjoy savouring together!

314 Le langage de la publicité
(The Language of Advertising)

Alain Hontanx

From 20 July through 10 August

Advertising has become an essential means of communication. It captures our attention and, in a flash, attempts to convince us, to pull us in, and leave a lasting impression. Its language, composed of words and images, reflects the tastes and needs of a society. The aim of the course is to detect, analyze, and put into practice the ways in which advertising messages function. The course will provide two complementary approaches, one theoretical, the other practical.

1. The study of advertising in France and in the French-speaking world: posters, flyers, radio, and television messages.
2. Putting theory into practice: audio tapes, videos, and posters particularly connected with the activities of the French School (theater, cinema, lectures, sporting events, festivities).

In the process students will master the efficient nature and the mechanisms of French advertising language. Students may bring to class French advertisements of their choice.

Evaluation:

- one written analysis of a French advertisement, 15 lines maximum: 25%
- a short (5 minutes maximum) but carefully prepared oral exposé analyzing a French advertisement: 25%
- final project: the creation of an advertisement (a poster with slogan, a magazine page, a brochure, a video or audio cassette, etc.): 50%

Students are not expected to produce an advertisement of professional quality; however, their project should reveal their personal taste and imagination and add to their linguistic repertoire. (1/2 unit)

Text: Coursepack.

400 LEVEL: Advanced

The 400-level courses correspond to the fourth year in both language and content competence.
This level has a three-tiered structure:

1) All students must take a course in advanced grammar and composition which focuses on writing strategies applicable to specific types of discourse (especially informative and deliberative):

411 Ecrire II *(Advanced Grammar and Composition)*

Eugénie Aranda

This course aims to enable students to successfully carry out the various writing tasks required by their social, academic, or professional backgrounds. Once students' competence and needs have been analyzed, the course will focus on the processes that go into writing: mastering the code and understanding the conditions of written exchange. Students will be given peripheral contextualized information from which to proceed for the completion of tasks. The latter will involve self-monitoring in addition to the teacher's assessment. Students will be encouraged to keep track of their learning process in a diary which will be a major contribution to the development of their own writing resources. Two basic types of activities will be conducted, one focused on processing and transferring information, the other leading to creative writing. Writing assignments will be produced and assessed daily. Outside class, students will undertake a project on a relevant French or Francophone cultural topic. This project will result in a dossier to be handed in a week before the end of the session.

Evaluation:

- Daily work and class participation: 50%;
- Project: 30%;
- Production of individual bank of writing resources: 20%. (1 unit)

Texts:

- *Le Robert Micro,* dictionnaire d'apprentissage de la langue française (Nouvelle édition 1998). ISBN 2 85036 529-7.
- Michèle Boulares, Jean-Louis Frérot, *Grammaire Progressive du Français, niveau avancé,* CLE International 1997. ISBN 209033862-5.
- Coursepack.

2) Some courses at the 400, advanced level are elective. Students must choose one (and only one) of the three intensive courses which meet for 2 hours a day: FR412, FR434, or FR435:

412 Connaître et comprendre la culture française: Quelques références culturelles *(Discovering and Understanding French Culture through some Major References)*

Catherine Axelrad-Bourget

Thirty-four sessions: thirty-four landmarks — fictional or historical characters, historical or cultural events, well-known works of art or quotations — belonging to the cultural history of France and today intimately linked to the French way of thinking. This definition applies, for example, to subjects as different as the story of Joan of Arc, a fable written by La Fontaine, famous characters from Victor Hugo's Les Misérables, a poster designed by painter Toulouse-Lautrec, and the influence made by the noteworthy couple, Jean-Paul Sartre and Simone de Beauvoir.

The first part of each two-hour session will be devoted to the study of one subject (or two complementary ones) with the help of documents ranging from text to images, audio or video recordings. The subjects will be studied chronologically, and will cover a large part of the History of France. The second part of the daily session will be devoted to students' self-expression about the proposed subject and comments upon the documents. If complementary subjects are studied during one lecture, one study group will be asked to explain what they have learned to the other one. Other written and oral exercises will include oral reading, reciting, singing, role-playing, script-writing, and acting. Personal preparation time including reading and researching is approximately 20 minutes per day. (1 unit)

Text: Coursepack.

434 Du texte à l'image, littératures et cinémas de la francophonie, écrit, cinéma et multimédia *(A Global Approach to Francophone Literature and Cinema)*

Danielle Issa-Sayegh, Françoise Ligier

This course is an initiation to the literature and cinema of the French-speaking world. Students will analyze sociocultural aspects in novels as well as in their screen adaptations, which will lead to written compositions and the production of portfolios. Students will work with multimedia resources during classes (4 hours per week), attend all lectures on topics related to the course, and view films outside class hours. Whenever possible, guest lecturers will be invited to share their expertise with the class.

Themes to be studied include the colonial

period, exile and social alienation, education, and the role of women. Examples will be taken from such films as *Quatre Femmes d'Egypte* (Tahani Rached), *Chocolat* (Claire Denis) *Rue Case-Nègres* (Euzhan Palcy), *Afrique je te plumerai* (Jean-Marie Teno), and *L'Enfant noir* (Laurent Chevallier).

Evaluation:

- Written assignments: 20%;
- Oral presentation: 20%;
- Tests: 20%;
- Portfolio: 40%. (1 unit)

Text:

Rachid Boudjedra, *L'escargot entêté,* Collection Folio. ISBN 2-07-037686-9.

435 La France en Europe *(France in Europe)*

Michel Gueldry

By the end of the course, students will be able to understand contemporary France in a multifaceted manner (France's politics, economy, society, diplomacy, world status) while possessing enough historical background to put current events and values in perspective. Without prejudice to developing students' four basic linguistic skills (reading, writing, speaking, and listening), emphasis will be put on the understanding of French social, political, and diplomatic culture in the 1990s. This course aims at bringing together language acquisition and substantive ('content-based') learning. We will spend quite some time on the notion of 'national self' and conduct a comparison between French and American 'collective minds' that should illuminate both cultures.

Another objective of the course is for students to develop a personal, almost emotional understanding of France, by fostering a process of individual identification. In order to develop such an insider's view, during the last week of the session, students will take a fictional identity, work in teams to interview professors of the French School, write and present their (French) autobiography, including their own personal (fictional) history and worldview from a French perspective. This role playing allows for a more natural flow of language, confrontation of viewpoints, and personal, subjective involvement. It also provides a creative outlet and allows the course to finish on a high note.

The class is structured in two modules. Module I deals with France in the 1990s, and covers the following topics: A brief historical survey (nature and historical

impact of the 1789 Revolution), French Politics since the 1970s, French Economy since the 1970s, French Society and Culture since the 1980s.

Module II deals with France in the European Union, with special emphasis on 1) EU institutions, vocabulary, and history; 2) the Economic and Monetary Union (the single currency, the European Central Bank, and France's monetary policy), and 3) the emergence of a trans-national European entity. No previous experience in policy studies is required.

On a day-to-day basis, the course will be structured with a combination of lectures, students' presentations and mini-reports, and small group discussions. More time will be allocated to group discussions and reports than to lectures, as students should have a direct contact with political documents (primary and secondary sources) and have as much time as possible to express their views. Several formats of group work (i.e. work in pairs, in larger groups, contradictory debates) will be experimented with so as to facilitate peer interaction and peer teaching. In addition to the mid-term exam, each student will present an oral report, write a take-home essay, develop and present a fictional identity, and write a short autobiography.

The course will be enriched with at least two films and with audio documents (addresses by politicians, ethnic music, radio excerpts). (1 unit)

3) One more of the remaining 400-level courses will be chosen to complete the course load of four hours per day (for a total of three units of credit).

431 Le français et la musique, langues soeurs I
(French and Music as Sister Languages)

Bonnie Woolley

Ideas, emotions, and history are communicated through music, which has been called the universal language. The music of the French-speaking world is rich in linguistic and cultural content. Through extensive listening to music (vocal and instrumental music, from madrigals to rap), students will explore the French language and learn about French-speaking peoples. Work based on words to songs/arias as well as readings of texts and articles about music will provide the students with a source of new language and ideas, as well as the opportunity to apply diverse reading techniques to a variety of materials. Students will review and utilize organizational strategies in writing assignments,

in-class discussions, and role-plays, all designed to reinforce newly-acquired language skills and to develop students' oral and written expression. Grammatical revision will be based on the immediate abilities and needs of the students.

Evaluation:

- Oral presentation in class (10-15 minutes).
- Final examination.
- Also required: participation in the musical activities of the French School (as performer, organizer, or documentalist). (1 unit)

Text: Coursepack.

432 Corps, espace, réalité, du Réalisme à l'Impressionnisme en France au XIXème siècle
(Art and Civilization)

Charles Sala

This course in art and civilization is specially designed for advanced students at the undergraduate level and follows a carefully designed, historical progression from the study of Pictorial Realism (Courbet, Maillet, and caricatures) and the beginnings of photography (Nadar, Durieu, etc.) to the analysis of Impressionism (Monet, Renoir) and of the Japanese influence. The closing section will be devoted to Post-Impressionism (Caillebotte, Seurat, Gaugin) and the early stages of Cubism (Picasso). The course will include selected workshops with painter-in-residence Denis Rivière and visits to museums (Clark Institute, Williamstown, Mass. and Musée des Beaux-Arts, Montréal).

Evaluation:

- An oral interview during the second week will lead to the choice of a subject for a final, 12-page dossier, complete with illustrations, table of contents, and bibliography (due in the seventh week).
- A third-week assignment on reading a work of art. (1 unit)

433 Savoir être! Mœurs et savoir vivre en France
(Historical and Sociological Approach to Social Interaction in France)

Dominique Agostini

As with any other language and culture, speaking French is not enough to communicate in France. Knowing étiquette, mastering the social rules and codes which are at the root of 'civilization' (N. Elias), are also essential to interpret different contexts. The objective of

the course is to explain how social interaction, as described by Erwin Goffman, works in a French context. Historical and social outlooks will be presented as an introduction to practical contemporary situations.
Evaluation:
• a 10-page essay on a subject chosen by the student and related to the course. 3 grades: outline, first part, and second part of essay. (1 unit)
Text:
Sabine Denuelle, *Le Savoir-Vivre* (Larousse-Poche, 1996).

Cours gradués / Graduate Courses: De la Maîtrise au D.M.L.

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L degree, l'École française welcomes each summer "non-degree" students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

A normal load is three courses (nine semester hours) selected in consultation with the director or associate director. Permission to take an extra course is granted only exceptionally by the director or associate director of the French School, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work.

Two types of courses are offered in the graduate program: 1) foundation courses (*cours de base*), which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; and 2) specialized courses (*cours thématiques*), which allow the student to build upon this foundation and acquire broader and more sophisticated knowledge. The courses change each year, depending on the faculty and their specialties, thus allowing for a variety of subjects and approaches.

New students enrolled in the graduate session must take a written language test and have an interview before they register. Courses at the 500, 600 and 700 levels are essentially for students preparing for the Master of Arts degree. They are also open to highly-qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. Beginning graduate students normally take 500-level courses, while 700-level seminars are open to M.A. candidates nearing completion of the program, highly qualified master's candidates, and D.M.L. candidates. Each course carries one unit of graduate credit unless otherwise indicated. The normal course of study during a summer session is three units. Graduate courses begin on Thursday, July 1.
Note: Students who are currently in-service teachers are encouraged to bring with them the textbook(s) they use in order to participate in pedagogical workshops and seminars.
Students are strongly advised to read certain books for some of the classes before the session. Please look for suggestions on how to acquire books in French on our web page
http://www.middlebury.edu/~ls/École_française

M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session. To receive the M.A. degree the student must complete a total of twelve units. These may be obtained in a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

Distribution requirements for those students choosing to earn their degree on the Middlebury campus:
a) three units in language;
b) three units in civilization;
c) three units in literature.

Distribution requirements for those students choosing to earn their degree in Paris after one summer on the Middlebury campus:
a) language proficency, level FR 611 (see Paris catalogue);
b) two units in literature;
c) two units in civilization;
d) mémoire de maîtrise (worth two units).

Transfer of Credit

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the Director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Two units earned at Middlebury's professional-development workshops may be applied to the M.A. degree. The combined total of professional-development-workshop and transfer credit may not exceed three units. N.B.: Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must be taken after successful completion of the first summer session at the graduate level.

Langue

501 Comprendre la linguistique
(Understanding Linguistics)

Pierre Haillet

Ce cours a pour objectif de familiariser les étudiants et les professeurs avec un certain nombre de notions fondamentales en linguistique. On s'attachera notamment à décrire le fonctionnement et la structure de la langue en tant que moyen de communiquer, sur le plan phonétique, phonologique, morphologique et syntaxique. On examinera le rapport entre langue et culture, langue et société, entre langue et institutions (école, médias...) langue et identité, ainsi que les caractéristiques de la perception d'une langue étrangère. Ce faisant, on s'attaquera à certaines idées reçues sur la langue et sur la linguistique. On abordera, en outre, les phénomènes de variation linguistique, de changement linguistique et de langues en contact; on étudiera les mécanismes qui caractérisent l'erreur, l'emprunt et le calque linguistique.

Contrôle des connaissances:

- Dossier n° 1: 20%;
- dossier n° 2: 30%; étude de cas (sur table): 40%;
- participation, préparation, progrès; 10%. (1 unit)

Textes:

- M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui* (Flammarion, 1986). ISBN 2-08-112003-8.
- M. Yaguello, *Catalogue des idées reçues sur la langue* (Seuil, coll. «Point-Virgule» 1988). ISBN 2-02-009913-6.
- Polycopié fourni au fur et à mesure de la progression du cours.

504 Des mots et des sens; approches de la traduction. *(French-English Translation)*

Philippe France

Ce cours s'adresse en priorité aux étudiants passant leur premier ou deuxième été à l'École française (placement à vérifier en fonction du test). L'étudiant ayant déjà une certaine maîtrise de l'apprentissage de la langue étrangère comprend rapidement qu'une source importante de difficultés se trouve dans les distorsions qu'impose, de façon inconsciente le plus souvent, la langue maternelle d'origine, ici le fameux «anglicisme». Il s'agira donc, par le biais d'une approche comparative, de faire prendre conscience des phénomènes mis en œuvre dans le passage d'une langue à l'autre, d'identifier les moyens de les résoudre puis de mettre en application ces principes dans la production en français. Nous proposerons pour ce faire des exercices sur les lexiques et les structures syntaxiques traditionnellement sources d'erreurs (recherches de vocabulaire, prépositions et conjonctions complexes, temps verbaux, etc.)

La matière du cours est présentée sous support informatique (serveur et internet) avec exploration systématique des ressources de la toile d'internet. (1 unit)

Textes:

- Prévoir un dictionnaire bilingue, par exemple le *Robert & Collins*, ainsi qu'un dictionnaire unilingue français (je recommande le *Lexis de la langue française* chez Larousse).

509 Stylistique appliquée I: De la Maîtrise de la langue à l'intuition linguistique
(Applied Stylistics I, Mastering written French)

Anne-Marie Lilti

Ce cours s'adresse en priorité aux étudiants passant leur premier été à l'Ecole française (placement en fonction du resultat au test d'entrée). Il s'agit d'accompagner des étudiants qui ont déjà une certaine maîtrise du français vers l'acquisition de l'intuition linguistique qui leur premettra une aisance supérieure dans la pratique écrite de la langue. On se proposera d'atteindre cet objectif par des exercices variés et complémentaires: lecture et analyse de textes, réécriture d'énoncés fautifs, productions personnelles et d'autocorrection. L'effort portera en priorité sur les points qui sont les sources traditionnelles d'erreurs: constructions directes et indirectes, concordance des temps, verbes pronominaux etc.

Contrôle des connaissances:
• Des travaux de type rédaction de paragraphes et réécriture seront remis chaque semaine;
• chacun donnera lieu à une évaluation;
• La note finale sera la moyenne des notes obtenues.
(1unit)

510 Stylistique appliquée II: Pratiques du français universitaire
(Applied Stylistics II, French Academic Writing)

Anne-Marie Lilti

Ce cours a pour objectif de faire acquérir aux étudiants une compétence de reformulation (réécriture), ainsi que la maîtrise des moyens assurant la progression et la cohésion des textes produits. L'enseignement, pendant la session, se constitue de deux modules, divisés chacun en trois sous-modules. Les savoir-faire acquis se traduisent en termes d'aptitude à la production de textes en français universitaire de registre soutenu.

Module 1: *Les procédés de l'argumentation*
* *sous-module 1:* l'articulation logique de l'argumentation: l'expression de la cause, de l'opposition, de la concession; connecteurs argumentatifs, subordination, choix lexicaux; construction hypothético-déductive.
* *sous-module 2:* cohésion textuelle et thématisation des énoncés: anaphores, périphrases, synonymes et antonymes; organisateurs textuels.
* *sous-module 3:* procédés de reprise: formules de transition, introductions et conclusions partielles.

Module 2: *L'énonciation du texte universitaire*
* *sous-module 1:* procédés d'effacement de l'énonciateur: passivation, formes impersonnelles, métonymie; les différentes valeurs de «on».
* *sous-module 2:* procédés d'euphémisation et de modalisation.
* *sous-module 3:* procédés d'intégration du discours de l'autre: insertion de citations, discours indirect, marques de distanciation polyphonique: emploi des guillemets, de l'italique, etc.

Contrôle des connaissances:
• Des travaux sont remis chaque semaine; ils donneront lieu à une évaluation.
• La note finale sera la moyenne des notes obtenues.
(1 unit)

Texte:
- M. Arrivé, F. Gadet, M. Galmiche,
La Grammaire d'aujourd'hui (Flammarion, 1986).
ISBN 2-08-112003-8.
- Polycopié fourni au fur et à mesure de la progression du cours.

514 Linguistique Appliquée - phonétique corrective et grammaire de l'oral *(Applied Phonetics)*

Annie-Claude Motron

Ce cours s'adresse à un public de niveau avancé; il se propose d'étudier les caractéristiques phonétiques et morphophonologiques de l'oral du français en mettant en évidence les différences avec le système anglais. On abordera la langue selon deux axes:

Phonétique: l'approche pratique et corrective des sons du français ; la relation entre la prononciation et l'orthographe; l'étude des spécificités de la chaîne parlée: la syllabe, la continuité, la chute du /(/, le schéma rythmique, l'intonation; les différents styles.

Morphophonologie: la perception, l'identification et la production des marques orales; la transcription des marques orales; la spécificité du fonctionnement des marques graphiques.

Le cours sera obligatoirement complété par des séances en laboratoire de langues, sous la direction d'une assistante francophone, pendant lesquelles les étudiants pourront, grâce à un travail d'écoute, de reconnaissance et de prononciation, surmonter les difficultés inhérentes au passage du système oral d'une langue à celui d'une autre.

De plus, il sera occasionnellement demandé aux étudiants un travail personnel en face à face, en laboratoire de langues, ou par écrit afin de travailler leurs difficultés spécifiques.

Activités complémentaires:
travail correctif individualisé, en face à face, en laboratoire de langues, bilan individuel de progression (élaboration et suivi sur fiches phonétiques individuelles)

Contrôle des connaissances:
• La note d'ensemble tient compte de la participation en cours, évaluation de l'assiduité, du travail et des progrés au cours des séances en laboratoire (25% de la note finale);
• Après l'étude de chacune des différentes parties du programme, contrôle oral (en laboratoire de langues) et écrit (25% de la note finale);

• Examen final oral (25% de la note finale) et écrit (25% de la note finale) sur l'ensemble du programme. (1 unit)

Ouvrages utilisés (à acheter par chaque étudiant):

- *Phonétique Progressive,* manuel, CLE International, 1998. ISBN 0 32880 5.
- *Phonétique Progressive,* CLE International, 1998: cassettes (conseillées mais non obligatoires). ISBN 0 32880 6.
- *Entendre Comprendre*, Niveau Moyen, CLE International, 1995. ISBN 0 32351 1 (conseillé mais non obligatoire).

602 Linguistique française, sémantique, ambiguités, interprétations
(Theories of Meaning in French Linguistics)

Pierre Haillet

Analyse du rapport entre la forme et le sens dans la perspective des théories linguistiques. On abordera notamment la problématique de l'ambiguïté, de l'homonymie, de la polysémie et de l'antonymie, ainsi que les facteurs qui interviennent lorsqu'on attribue un sens à ce qui est dit. On étudiera également le sens explicite et le sens implicite, la paraphrase, les modalités et la problématique de l'énonciation. Les théories présentées seront appliquées à l'analyse d'une variété de discours (communication médiatique, discours politique, échanges conversationnels).

Contrôle des connaissances:

• Dossier 1, 20%;
• Dosssier 2, 30%;
• Dossier 3, 40%;
• Participation, préparation, progrès: 10%. (1 unit)

Textes:

- M. Arrivé, F. Gadet, M. Galmiche, *La grammaire d'aujourd'hui* (Flammarion, 1986). ISBN 2-08-112003-8.
- Polycopié fourni au fur et à mesure de la progression du cours.

610 Stylistique appliquée au domaine culturel et artistique: Le français et la musique, langues soeurs II. *(Applied Stylistics to Culture and the Arts: Music)*

Bonnie Woolley

A commencer par une brève initiation au langage musicologique en français, les participants se livreront à une exploration de la langue française par le biais de la musique. Des documents audio-visuels et la multimédia permettront de découvrir des styles et des artistes francophones du monde entier. Les participants procéderont à une analyse stylistique appliquée à la culture et à la création dans le domaine musical; cette analyse permettra une "collecte" d'éléments langagiers qui servira ensuite de base pour des textes rédigés. Les étudiants travailleront également les techniques de lecture grâce aux articles et aux textes qui leur seront proposés. Ils seront amenés à préparer (à l'écrit) et à présenter (à l'oral) plusieurs travaux au cours de la session, grâce en partie à des recherches effectuées sur Internet. (1 unit)

Texte:

- Polycopié.

612 Le Petit Conservatoire *(Language and Theater)*

Francoise Mojeret

Ce cours s'adresse à la fois aux étudiants qui se destinent à l'enseignement, à ceux qui souhaitent devenir comédiens professionnels, et en général à ceux dont le profession exige de s'exprimer en face d'un public. Le travail sera uniquement d'expression orale et portera sur l'apprentissage de la scène et de la langue française, à travers des textes d'auteurs contemporains. Chaque scène jouée à deux ou à plusieurs - obligatoirement mémorisée - sera travaillée, répétée plusieurs fois et commentée de manière à améliorer la qualité d'interprétation. On insistera sur la prononciation, l'intonation, l'articualtion, la respiration, la gestuelle. Le contrôle sera facilité par des vidéos réalisées en cours de session, chaque étudiant pouvant ainsi se rendre compte de ses progrès, mais aussi de ses erreurs et donc de les corriger. Un spectacle sera réalisé, et présenté en public au Théâtre Wright, avec la participation de tous les étudiants du Petit Conservatoire. Ce cours a lieu pendant 2 heures consécutives. Un soutien phonétique complémentaire sera apporté individuellement pour résoudre des questions spécifiques.

Contrôle des connaissances:

Les scènes travaillées pendant la session ainsi que le spectacle public donneront lieu à l'attribution de notes. (1 unit)

Texte:

- Polycopié.

711 Initiation à la sémiotique littéraire
(An Introduction to Literary Semiotics)

Jean Bernabé
du 29 juin au 19 juillet

Ce cours vise à une initiation concrète, raisonnée et progressive à la sémiotique des textes littéraires. L'approche proposée trouvera son point d'application dans l'analyse de textes suivants: les Fables de Jean de la Fontaine, Pluie et Vent sur Télumée Miracle, de Simone Schwarz-Bart. Poèmes tirés d'*Amers* de Saint-John Perse.

Il est fortement conseillé aux étudiants désireux de s'inscrire dans ce cours d'avoir lu les œuvres au programme.

Dans un premier temps seront présentées les différences (terminologiques et théoriques) qui fondent une certaine distinction entre la sémiotique, la sémiologie et la sémantique; puis entre la sémiotique d'une part et, d'autre part, diverses disciplines ayant pour objet le discours littéraire (pragmatique, sémantique, narratologie, poétique, rhétorique, stylistique etc.) La grande opposition «récit vs discours» sera analysée de façon critique en vue de compléter l'approche linguistique dont elle témoigne par une approche plus spécifiquement sémiotique qui resitue le discours au cœur même de tout le dispositif énonciatif. De ce point de vue, l'activité discursive apparaîtra comme le fondement de toute activité énonciative, le récit fonctionnant alors comme une composante (facultative). La logique narrative, objet purement formel, sera insérée dans les enjeux discursifs du texte et ce, à partir de la narration telle qu'elle opère dans des œuvres aussi différentes que les Fables de la Fontaine ou le roman Pluie et Vent sur Télumée Miracle de Simone Scharz-Bart, romancière antillaise. Les critères permettant de distinguer un récit d'un non récit seront présentés et analysés à partir d'exemples d'école (courts textes à valeur didactique). Ils intégreront les notions d'événement, de représentation (avec le double sens du préfixe «re» signifiant «de nouveau» et «en sens inverse», «à rebours»), de motivation, de modalisation, de cohérence orientée, de clôture textuelle etc. La représentation des processus de l'univers narratif (fable ou roman) débouchera sur la mise en évidence de l'énoncé narratif depuis les formes les plus empiriques et simples (début - milieu - fin, ou plutôt état initial - quête - état final) jusqu'aux propositions les plus formalisées et complexes (modèle du parcours génératif du sens). Appliquée au discours et non plus spécifiquement à l'objet formel que constitue la logique narrative, la

démarche sémiotique mettra en exergue les jeux figuratifs, thématiques et les échelles de valeur (idéologiques, cognitives, affectives, éthiques etc.) au termes desquels se construit la pluralité des sens du discours littéraire comme discours ouvert au travail indéfini de l'interprétation. Toutes les notions évoquées sont censées faire l'objet d'illustrations quotidiennes à partir des deux corpus sus-indiqués.

Contrôle des connaissances:

• Epreuves de contrôle continu portant sur l'analyse sémiotique d'estraits. (1 unit)

Textes:

- Jean de la Fontaine, *Fables.*
(Garnier - Flammarion, coll. «Poésie» No 2051, 1996) ISBN 2-08-072051-1;
- Simone Schwarz-Bart, *Pluie et Vent sur Télumée Miracle* (Seuil, Collection «Points Roman», 1995). ISBN 2-02-023925-6.

718 D'une langue à l'autre, d'une culture à l'autre: traduction avancée
(Advanced French-English Translation)

Philippe France

Ce cours s'adresse plus particulièrement aux étudiants passant leur troisième ou quatrième été à l'École française (placement possible aussi en fonction du test). Le passage d'une langue à l'autre, généralement appelé traduction, n'est pas, on s'en rend vite compte, un travail quasiment scientifique de simple transposition grammaticale. La langue, les langues sont phénomène de culture, expression d'un long développement historique, social, économique, culturel. Passer d'une langue à l'autre ne signifie donc pas simplement passer d'un mot à l'autre, mais d'un phénomène culturel à l'autre. C'est l'étude de ces phénomènes qui sera l'objet de notre travail dans ce cours par le biais de documents illustratifs tirés du discours écrit, mais aussi de la langue parlée. Nous serons ainsi amenés à réfléchir sur les manières les plus efficaces de passer de l'anglais au français mais aussi du français à l'anglais à partir de textes écrits de niveaux et domaines de langue variés, ainsi que de documents sonores. Le cours est divisé en deux parties distinctes, une partie «théorique» et une partie de textes illustratifs et d'application. Dans la partie «théorique», nous étudions des principes de traduction appliqués aux lexiques, aux procédés de traduction comme: emprunt, calque, mot-à-mot, transposition, étoffement, modulation, équivalence et adaptation. La partie pratique se compose de textes

choisis, organisés en thèmes généraux: la famille, les gens, l'éducation, l'alimentation, la nourriture, le goût, les pratiques artistiques et culturelles etc., tous documents sélectionnés dans les deux langues pour leur intérêt inter-culturel. Les exercices d'application des principes sont variés; allant de la traduction de courtes expressions, puis de phrases illustratives des notions acquises, au travail de «remplissage» de textes traduits mais auxquels manquent des éléments constitutifs du discours, en passant par l'étude de textes 'à erreur' et de traductions existantes. Le cours se présente sous forme informatique disponible sur un serveur et un site internet du collège, ce qui permet une interactivité permanente avec la Toile d'internet.

Contrôle des connaissances:

• La notation repose sur les critères suivants: trois devoirs (semaines 2, 3 et 4)

• de longueur progressivement plus importante, un projet final (semaine 5)

• et un petit examen final (semaine 6). Pour les devoirs et le projet final, les étudiants sont invités à rechercher sur Internet des textes servant de base de travail à partir des grands thèmes étudiés. Participation et assiduité sont également prises en compte. (1 unit)

Textes:

- Il faut prévoir l'acquisition d'un dictionnaire bilingue du genre Collins & Robert et d'un dictionnaire unilingue français, par exemple le *Lexis de la langue française de chez Larousse.*

Ouvrage de référence à consulter:

Le Bon Usage de Maurice Grévisse.

Littérature

562 "Pratique et plaisir du texte", sur les textes de l'Advance Placement

(Textual Analysis on Advanced Placement Texts)

Roger Lauverjat

Ce cours se propose d'apporter aux étudiants un langage critique et une méthode permettant de résoudre les problèmes historiques et formels qui se posent à eux lors de l'analyse d'un texte littéraire.

NB: Les textes étudiés pendant la session de l'été 2000 figurent tous au programme d'Advanced Placement. En effectuant ce choix nous proposons ainsi d'aider les étudiants professeurs chargés de préparer leurs élèves à cet examen.

Les deux premières semaines seront consacrées à l'approche de la poésie. A partir de l'étude de textes inscrits au programme d'AP (poèmes de Ronsard, Louise Labé, La Fontaine, Baudelaire, Apollinaire) nous reverrons les notions fondamentales de versification, de prosodie et de rhétorique et nous nous interrogerons sur les problèmes rencontrés lors de l'approche des textes poétiques.

Au cours des deux semaines suivantes sera abordée la problématique du genre romanesque. Nous conduirons cette approche à partir de *Pierre et Jean* de Maupassant (Collection. Presses Pockett, ISBN 22-660-30-817). L'accent sera mis sur la construction du récit, les modes de la narration, la technique et les fonctions de la description, le système des personnages, la question du point de vue (focalisation).

La dernière partie du cours portera sur le langage dramatique. A partir du *Mariage de Figaro* de Beaumarchais (Classiques Hachette ISBN 20-101-72-159) et en nous appuyant sur la visualisation de cassettes de la représentation de la pièce, nous étudierons la structure de l'action dramatique, la question des personnages, la mise en scène de la parole, le dialogue, le monologue, les différents registres comiques.

Contrôle des connaissances:

• Deux écrits (le 21 juillet et le 4 août). Il sera également tenu compte de la participation au cours. (1 unit)

Textes:

- Voir ci-dessus.

- Il est vivement conseillé de se procurer le petit volume de la collection «Synthèse» (Armand Colin), *L'explication de textes à l'oral* de Sylvie Rozé. ISBN 2-200-01847-9.

570 Textes français et histoire littéraire, XVIème et XVIIème siècles *(Literature, History, and Society)*

Roger Lauverjat

Rire et Sourire au 16ème et 17ème siècles "Le rire est le propre de l'homme" déclarait Rabelais dans Gargantua. "C'est une étrange entreprise que de faire rire les honnêtes gens" affirmait de son côté Dorante, porte-parole de Molière dans l'Ecole des Femmes. Ces deux citations inspireront notre programme pour l'été 2000. Le cours se déroulera en trois temps: Nous étudierons d'abord Gargantua de François Rabelais (Classique Hachette, ISBN 2-01-01-78769) où le rire est omniprésent et multiforme: comique verbal, gigantesque, parodie de l'épopée et du roman de chevalerie,

comique satirique, comique "gaulois" trouvant sa source dans le "bas-corporel". La deuxième partie du cours sera consacrée aux Fables de La Fontaine (livres 7 à 12). Ce sera l'occasion de découvrir les multiples facettes d'une ample "comédie à cent actes divers et dont la scène est l'univers" (Classiques Hachette, ISBN 2011671736). Dans la troisième partie une approche privilégiée sera consacrée à Molière qui a porté la comédie classique à sa perfection. Nous étudierons plus particulièrement l'École des Femmes (1661, Classiques Hachette, ISBN 2010190920) qui réalise une synthèse de la farce et de la comédie. Cette approche sera complétée par la lecture de la Critique de l'École des Femmes et de l'Impromptu de Versailles (1663), deux courtes pièces dans lesquelles Molière répond à ses détracteurs et défend sa conception de la comédie.

Contrôle des connaissances:

- Deux écrits (le 21 juillet et le 4 août). Il sera également tenu compte de la participation au cours. (1 unit)

Textes:

- voir ci-dessus.

571 «Si nous parlions huron ou iroquois... »: Langue et littérature au Québec

(Quebec: Language and Literature)

Elise Salaün

Écrire, au Québec, n'a jamais pu se faire sans tenir compte d'une problématique toute particulière, celle de la langue. Dès l'apparition de l'imprimerie en 1764, c'est dans un journal bilingue que paraissent les premiers essais canadiens. Puis, peu à peu, se mesurant plutôt à la France, l'écrivain du Québec écrit à l'ombre de la mère–patrie: «Si nous parlions huron ou iroquois, les travaux de nos écrivains attireraient l'attention du Vieux Monde», note le poète Octave Crémazie, en 1867. Ce poids culturel et, en l'occurrence, linguistique de la France engendrera des débats importants tout au long du XXe siècle, culminant dans la question controversée du joual au début des années 60, et conduisant aujourd'hui à la pleine acceptation d'un français québécois. Ce cours vise à faire le point sur les grands débats qui ont marqué les rapports entre la langue et la littérature au Québec, plus particulièrement au XXe siècle: la nationalisation de la littérature canadienne sous l'impulsion de Lionel Groulx et de Camille Roy, la querelle des régionalistes et des exotiques durant les années 20, la première prise de distance vis–à–vis de la France au milieu du siècle, la controverse du «joual», la

langue populaire du Québec, au début des années 60, et le nouveau rapport à une langue française d'Amérique, manifeste depuis une quinzaine d'années. Il s'agira aussi, en fin de parcours, de se demander s'il ne devrait pas exister une histoire, et donc une approche propre aux «jeunes littératures». (1 unit)

Contrôle des connaissances:

• L'étudiante ou l'étudiant aura à lire ce recueil, et à produire un court travail écrit en début de session (à remettre en deuxième semaine) suivi d'un travail long dont les conclusions seront à présenter sous forme d'oral pendant la sixième semaine.

Texte:

- Heinz Weinmann et Roger Chamberland, *Littérature québécoise des origines à nos jours,* Hurtubise HMH, Montréal, 1996. ISBN 2-89428-078-5.

674 Voltaire épistolier *(Voltaire's Correspondence)*

Jean-Michel Raynaud

La correpondance de Voltaire écrite durant une période de soixante-sept ans de 1711 à 1778 couvre l'ensemble du dix-huitième siècle. Elle constitue un ensemble remarquable tant pour la biographie de son auteur que pour l'histoire de l'époque. Mais elle est surtout une œuvre majeure de la littérature, le chef d'œuvre de Voltaire. C'est à ce dernier aspect que le cours s'attachera. A travers quelques extraits, on se propose d'étudier la statue du philosophe que l'auteur dresse à chaque instant à l'usage de ses contemporains et de la postérité. C'est donc un Voltaire multiforme, un autoportrait sorti de son imaginaire que le cours se propose de dévoiler. L'image du philosophe s'en trouvera sensiblement changée.

Contrôle des connaissances:

• L'évaluation se fera à partir de deux travaux écrits; le premier, comptant pour 40%;
• de la note finale, sera remis à la fin de la quatrième semaine et le second, comptant pour 60%;
• sera tenu sous forme d'examen final. (1 unit)

Texte:

-Voltaire, *Correspondance choisie*, Paris, Le Livre de Poche, collection 'La Pochothèque'.

760 "Les mots des femmes": enjeux et débats.
(19th Century French Women Writers)

Françoise Mélonio
du 29 juin au 19 juillet

Le cours sera centré sur le XIXème siècle qui fixe en France les figures des relations entre hommes et femmes. On examinera la place des femmes dans la sphère de l'intimité mais surtout leur place dans la cité. Vouées par l'opinion commune au silence, les femmes acquièrent d'abord un rôle par la maitrise de l'art aristocratique de la conversation-au début du siècle Mme de Staël offre l'exemple d'une grande femme politique régnant par son esprit. L'entrée dans la politique démocratique se paie ensuite de l'exclusion des femmes.

On cherchera comment elles sont moquées (dans l'iconographie de Daumier), rejetées dans le privé mais aussi comment la littérature leur ouvre peu à peu l'accès à la parole publique. Le cas de George Sand, femme libre, épistolière, romancière, mais aussi rédactrice du bulletin de la république, incarnation selon Flaubert d'un "troisième sexe" nous retiendra particulièrement. En menant aussi l'enquête à travers des textes littéraires choisis du XIX et du XXème siècle et des travaux récents d'histoire des femmes, on se demandera s'il y a une singularité française de la condition féminine.

Contrôle des connaissances:

• Un exposé oral;

• Un dossier d'une dizaine de pages sur un sujet au choix en fin de parcours. (1 unit)

Textes:

- Un essai qui a suscité une vive controverse en France: Mona Ozouf, *les Mots des femmes,* Fayard, Paris, 1995.

Textes littéraires:

- Madame de Staël, *De la littérature* (seconde partie) (GF-Flammarion). ISBN 2-08-070629-2.
- Sand et Musset, *lettres d'amour.* Parmi les éditions disponibles on peut utiliser celle encore disponible présentée par Françoise Sagan, Hermann, 1985. ISBN 2-7056 6015-1.

779 Problématique de la littérature antillaise
(Literature of the French West Indies)

Jean Bernabé
du 29 juin au 19 juillet

Ce cours prend appui sur une approche sociohistorique, sociolinguistique et sociolittéraire, des Antilles francophones. Il vise à faire émerger les problématiques que rencontre la littérature antillaise dans la prise en charge des représentations symboliques suscitées par la

réalité antillaise et la gestion du matériau linguistique à l'œuvre dans le conflit des langues: créole et français.
Référence sera faite aux ouvrages suivants:
Jean Bernabé, Raphaël Confiant, Patrick Chamoiseau, *Éloge de la Créolité* (Edition Gallimard), 1989. ISBN 2-07-071613-9.
Aimé Césaire, *Cahier d'un retour au pays natal* (Editions Présence Africaine). ISBN 2-70-870420-6.

Contrôle des connaissances:

• Dossiers se présentant sous forme de dissertation. (1 unit)

Textes:

- Patrick Chamoiseau, *Chronique des sept misères* (Gallimard, coll. «Folio», 1988). ISBN 2-07-038062-9.
- Simone Schwarz-Bart, *Pluie et Vent sur Télumée Miracle* (Seuil, Collection «Points Roman», 1995). ISBN 2-02-023925-6.

Il est fortement conseillé aux étudiants désireux de s'inscrire dans ce cours d'avoir lu les œuvres au programme.

786 L'immeuble
(From Michel Butor to Georges Pérec)

Jean-Michel Raynaud

Le cours se propose d'étudier deux romans majeurs de la seconde moitié du XXème siècle, Passage de Milan, de Michel Butor et La Vie Mode d'emploi, de Georges Pérec. Ces deux textes ont en commun de se dérouler dans le décor d'un immeuble parisien. Mais parus à vingt-trois ans d'intervalle, ils portent chacun la marque de leur époque et relèvent de concept d 'écriture très différents. Passage de Milan, publié en 1954, est le premier roman de Michel Butor. L'immeuble conçu comme un lieu de rencontre de l'existence de personnages et de famille étrangères l'une à l'autre, est le cadre de leur devenir, l'espace à la fois de leurs rencontres, de leur intimité et de leur isolement intérieur. La Vie Mode d'emploi, parue en 1978, se présente comme un tableau rendant compte d'un instant de la vie d'un immeuble dont on imagine que la façade a été coupée. Un peintre, métaphore partielle de l'auteur, y installe le décor et les personnages présents dans chaque pièce, de la cave au grenier en passant par les escaliers, les cuisines, couloirs, salles de bains, chambres, salles à manger et salons, le tout selon un ordre à la fois étrange et méticuleux. Mais cette coupe est l'occasion pour le narrateur de raconter les vies de chaque personnage qui sont autant de romans particuliers totalement indépendants les uns des autres. Et pourtant, que de liens unissent ces êtres à qui sait voir en eux la Vie !

Contrôle des connaissances:

• L'évaluation se fera à partir de deux travaux écrits; le premier, comptant pour 40%;

• de la note finale, sera remis à la fin de la quatrième semaine et le second, comptant pour 60%.

• sera tenu sous forme d'examen final. (1 unit)

Textes:

- Michel Butor, *Passage de Milan,* Paris, Le Seuil, collection 'Points Romans.'

- Georges Pérec, *La Vie Mode d'emploi,* Paris, Le Livre de Poche.

789 Poésie vivante dans la France d'aujourd'hui avec Lionel Ray

(Living Poetry with Lionel Ray)

Robert Lohro dit Lionel Ray

du 20 juillet au 9 août

La poésie a ses adeptes — plus nombreux qu'on ne le croit d'ordinaire — ses lieux d'édition et de lecture, ses interrogations propres et ses crises diagnostiquées dès la fin du 19ème siècle par Rimbaud et Mallarmé. Au vingtième siècle, après une phase ascentionnelle et conquérante (de Claudel à René Char en passant par Apollinaire, Reverdy et les surréalistes) la poésie se tournant de plus en plus vers et contre elle-même, se confond souvent avec une critique de la poésie. Les trente dernières années qui feront l'objet de notre étude sont marquées par le retentissement des crises successives qui affectent le statut du poète (une fois rejetée la figure romatique du "mage" ou du "maudit") la question du genre (la frontière entre prose et poésie devenant de plus en plus floue ou tout au moins très perméable) et bien sûr le vers lui-même.

L'objectif du cours consistera à rendre compte de l'évolution des formes (le vers, le poème) et du renouvellement du lyrisme (comment le définir désormais à l'époque du désenchantement, après la "mort de Dieu" et la conscience grandissante de l'absurde: la poésie est-elle capable de réinventer un sens et un espoir?) L'étude de quelques mises en écriture singulières (Guillevic, Bonnefoy, Jaccottet, Deguy, Roubaud, Réda, Ray, Velter, Maulpoix) devrait permettre d'apporter quelques éléments de réponse à ces questions. On entrera enfin dans la "fabrique" du poème en examinant quelques brouillons de Lionel Ray.

Contrôle des connaissances:

• On demandera à chaque étudiante ou étudiant de produire trois courts travaux (un par fin de semaine) de deux à trois pages chacun : analyse d'un poème de l'anthologie, dissertation sur le lyrisme, étude chez l'un ou l'autre des poètes d'une image récurrente ou d'un procédé d'écriture qui lui est propre. Le troisième travail pourra être remplacé par un essai personnel d'écriture poétique. (1 unit)

Lecture recommandée:

- *Anthologie de la poésie française du XXème siècle* (tome 1) Poésie/Gallimard.

Textes:

- *Anthologie de la poésie française du XXème siècle* (tome 2) Poésie/Gallimard.

- Lionel Ray, *Pages d'ombre,* Collection Blanche, Gallimard.

Civilisation

532 Comprendre la France d'aujourd'hui: institutions, citoyenneté, économie et culture *(Modern French Civilization)*

Dominique Agostini

L'objectif du cours est de replacer les transformations les plus récentes de la société française dans le cadre d'évolutions de longue durée et de tendances profondes. Il ne s'agit donc pas de présenter un tableau factuel mais de prendre du recul afin de comprendre les mécanismes fondamentaux d'une société industrielle complexe. L'approche pluridisciplinaire permettra aux étudiants de se familiariser à l'économie, au droit, à la science politique. Le cours portera donc principalement sur les institutions (État, gouvernement, justice, école), l'économie (entreprise, budget, fiscalité, monnaie, la santé, la famille, l'immigration, la culture). Dans chacun de ces thèmes on soulignera les continuités et les ruptures. Une large place sera accordée à l'histoire.

Contrôle des connaissances:

• Un dossier d'une dizaine de pages sur un sujet au choix. La note sera divisée en trois: le plan, 1ère partie, 2ème partie. (1 unit)

Texte:

- Bernard de Gunten, Arlette Martin, Mauricette Niogret. *Les Institutions de la France* (Nathan, coll. «Repères pratiques», 1998). ISBN 2-09-182425-9.

640 Régions de France et environnement global
(French Regional Culture and Global Environment)

Jean-Rémy Bure

Ce cours propose une étude des régions de France sous l'angle de l'interaction entre l' homme et la nature à la fois dans le passé et à l'aube du XXIème siècle. En France, comme dans d'autres pays développés, la concertation entre les différents acteurs économiques, sociaux et culturels est de plus en plus nécessaire et pratiquée pour contribuer à une meilleure qualité de vie et à un bien-être satisfaisant. Les régions de France sont concernées par cette approche globale aussi bien dans leurs rapports avec l'État que dans ceux avec l'Union européenne. Une nouvelle géographie économique, sociale et culturelle interne et tournée vers l'extérieur est en train de se mettre en place. On étudiera dans une première partie, l'influence de l'aménagement du territoire: préservation des zones d'équilibre écologique, maintien des populations des zones rurales, protection et développement de l'habitat traditionnel, encouragement des activités économiques liées à la nature. On se concentrera, dans une seconde partie, sur les liens entre culture et nature. Les architectures et les matériaux très variés employés dans les régions, les goûts des plats et des vins liés aux terroirs, les menaces qui pèsent sur les appellations d'origine contrôlées face à la volonté d'uniformisation de certains groupes industriels seront abordés. On se penchera enfin, sur l'extraordinaire richesse des couleurs de paysages en France. Les lavandes de la Drôme, les ocres du Roussillon, le gris et le rose granuleux des granits de Bretagne, les calcaires jaunes, le bleu et le gris des ardoises, les lauzes des montagnes, les schistes bleus ou verts s'offriront à nous. Les étudiants participeront de façon active à la découverte des régions sélectionnées. Ils seront invités à prendre personnellement en charge plusieurs aspects du programme à partir d'une documentation écrite et audiovisuelle, ainsi qu'à partir d'internet. Ils seront amenés à exprimer leur créativité orale et rédigée. Les travaux écrits comprendront des rédactions générales et professionnelles. L'évaluation se fera sous forme d'un contrôle continu. (1 unit)

Textes:

- La France et ses régions (INSEE, 1997). ISBN 2-11-066-505X.
- Polycopié de textes de presse.

645 Québec: Cinéma et Société
(Québec's Cinema and Society)

Elise Salaün

Le cinéma entretient un lien étroit avec la société. Au Québec, celà est d'autant plus vrai que la véritable émergence du septième art s'est faite avec le déménagement des locaux de l'Office National du Film du Canada d'Ottawa à Montréal en 1956. C'est à partir de cette date que, selon Fernand Dansereau, 'malgré une situation objective de colonialisation, le cinéma québécois se mit à affirmer une vitalité et une originalité d'une rare force'. De la Grande Noirceur duplessiste des années cinquante, aux projecteurs du Festival de Cannes dans les années quatre-vingt-dix, l'évolution est remarquable. Ce cours présente les grandes étapes de l'histoire du cinéma québécois depuis cinquante ans, tant au niveau de la forme que du contenu. Très près des mouvements sociaux des années cinqante (Révolution tranquille, nationalisme etc.), le cinéma adoptera d'abord la forme du documentaire pour présenter la vie traditionnelle du peuple québécois et ainsi participer à la création d'une identité collective. Pierre Perrault et Michel Brault sont les maîtres du genre à l'époque. Viennent ensuite les années soixante-dix et quatre-vingt où les cinéastes basculent majoritairement dans la fiction. La littérature est alors une source d'inspiration importante: *Kamouraska, Maria Chapdelaine, Le Matou, Bonheur d'occasion, Les Plouffe, Un sourd dans la ville,* et d'autres encore ont quitté l'univers feutré des livres pour se déployer sur grand écran. Enfin en 1986, le cinéma québécois obtient une reconnaissance internationale avec *Le déclin de l'empire américain* de Denys Arcand. Depuis une nouvelle génération de cinéastes, comme Jean-Claude Lauzon, Denis Villeneuve, Manon Briand etc. continue d'assurer la présence du Québec sur les écrans du monde. Les thématiques abordées dans ces films ont bien sûr changé, la ville a remplacé la campagne, les personnages sont métissés, mais l'originalité des productions québécoises ne se dément pas. Il s'agira, dans cette dernière partie, de voir comment le cinéma du Québec se démarque en cette ère de globalisation de la culture.

Contrôle des connaissances:

- Deux travaux écrits (25% et 50%);
- ainsi qu'un oral en fin de cours (25%). (1 unit)

Textes:

- Marcel Jean, *Le cinéma québécois,* Boréal express, Montréal, 1991, 123 p. ISBN 2-89052-413-2.

658 La société française à travers la presse *(France Through Her Media)*

Jean-Rémy Bure

Ce cours tracera un portrait de la société française actuelle - l'an 2000 - en s'appuyant sur les médias français (presse écrite, presse parlée, télévision) et sur leurs sites internet. On étudiera les aspects politiques, sociaux, économiques et culturels des Français d'aujourd'hui. Ces derniers seront observés dans leurs rapports avec la politique, la sexualité, la famille, la retraite, le sport, la culture, les habitudes alimentaire, la politesse, les loisirs, le système de protection sociale et les étrangers. On dégagera aussi une réflexion sur les styles de vie. La lecture, l'écoute et le visionnage d'articles et de journaux radidiffusés et télévisés seront proposés. Ce cours sera interactif, alternant la parole du professeur et les interventions des étudiants. Les étudiants présenteront des exercices oraux et écrits: rédaction d'un article, montage d'un journal à la radio ou à la télévision, animation d'un débat, etc.

Contrôle des connaissances:

• L'évaluation se fera sous forme d'un contrôle continu (80% de la note finale);
• et d'un devoir final de synthèse (20% de la note finale). (1 unit)

Texte:

- *France, portrait social,* Edition 1999-2000, INSEE. ISBN 2-11-067-030-4.

731 La Francophonie, histoire d'une langue et géopolitique *(The Francophone World)*

Jean-Claude Redonnet

Ce cours a pour but de présenter un thème majeur dont la compréhension et la pratique sont devenues nécessaires, notamment pour le professeur de français, sous ses aspects historiques, culturels, sociaux et linguistiques. Étude de l'espace francophone, expression des identités, rencontre des langues et des cultures, analyse des stratégies francophones en matière de solidarité et de développement.

Contrôle des connaissances:

• Un exposé oral sur l'un des points de la problématique francophone (40%);
• Un essai de synthèse (40%);
• Une note de participation aux cours et à la recherche documentaire (20%). (1 unit)

Texte:

- Michel Tétu, *Qu'est-ce que la Francophonie?* (Hachette Edicef, 1997). ISBN 2-84-129349-1.

735 De Lutèce au Grand Louvre, le roman d'une ville *(Paris from Past to Present, Art History)*

Charles Sala

Il s'agit de retracer l'évolution matérielle, morale, politique et religieuse de la ville depuis l'urbanisme romain, à travers les fortifications du Moyen-Age, jusqu'à la modernisation renaissante du XVIème siècle. Ensuite le travail sera focalisé sur l'urbanisme monarchique des XVII et XVIIIème siècles, la rénovation urbaine du Second Empire au XIXème siècle et enfin sur les grands travaux des dernières vingt années. Outils d'analyse: histoire des habitudes, histoire de l'architecture, histoire de l'art.

Contrôle des connaissances:

• Un entrevue pendant la deuxième semaine, une lecture d'images en classe pendant la troisième semaine;
• un dossier de 14 pages avec illustrations, table des matières et bibliographie, à rendre à la fin du cours. (1 unit)

746 La Comédie humaine de Claude Chabrol *(Claude Chabrol's Films: A Human Comedy)*

Jean-Loup Bourget

Les Cousins et *Les Bonnes Femmes, Que la Bête meure* et *Le Boucher, L'Enfer* et *La Céremonie:* depuis 1958, l'œuvre de prolifique de Claude Chabrol donne de la France contemporaine un portrait fouillé, souvent satirique, mais aussi plein de verve et de truculence. La nourriture, la sexualité, l'argent, la bourgeoisie, la province, la famille, les idéologies d'extrême droite ou d'extrême gauche, autant de motifs récurrents, matière première ou "pâte" de ce qui apparaît un peu comme l'équivalent cinématographique de la *Comédie humaine* de Balzac. Ni intellectuel comme Godard ni romantique comme Truffaut, Chabrol est le plus charnel des cinéastes, le plus proche d'une certaine "France profonde" qu'il connaît par cœur, qu'il adore et qu'il déteste.

Contrôle des connaissances:

• Une présentation orale (pour se familiariser avec la technique de l'analyse de film);
• Une dissertation. (1 unit)

Texte:

- François Guérif, *Conversations avec Claude Chabrol: un jardin bien à moi,* Denoël, 1999.

(NB: filmographie étudiée, une dizaine de titres parmi: *Les Cousins,* 1959, *A Double tour,* 1959, *Les Bonnes Femmes,* 1960, *Les Biches,* 1968, *La Femme infidèle,* 1969,

Que la bête meure, 1969, *Le Boucher*, 1970, *Juste avant la nuit*, 1971, *Les Noces rouges*, 1973, *Nada*, 1974, *Violette Nozière*, 1978, *Les Fantômes du chapelier*, 1982, *Poulet au vinaigre*, 1985, *Masques*, 1987, *Une affaire de femmes*, 1988, *Madame Bovary*, 1991, *Betty*, 1992, *L'Enfer*, 1994, *La Céremonie*, 1995, *Au cœur du mensonge*, 1998.)

Pédagogie

691 Enseigner le français aux débutants aux États-Unis *(Teaching Beginners' French)*

Guy Spielmann

Ce cours se propose de soulever du double point de vue de la pratique et de la théorie les questions qui se posent à l'enseignant de «cours de langue» pour débutants. Nous réfléchirons de façon critique sur les problèmes que présentent la création d'un cursus pour débutants et l'enseignement des cours, en confrontant philosophies éducatives, théories pédagogiques et didactiques, techniques d'enseignement et questions logistiques; nous tiendrons également compte de l'expérience personnelle des participants, ainsi que de modèles possibles, dont les propres cours de l'École française. Ce cours permettra à tous les participants de constituer une gamme d'outils tant conceptuels que pratiques permettant à chacun de mieux concevoir ou de repenser un cursus pour débutants dans sa propre institution. Parmi les thèmes abordés: mettre au point un cours reflétant de façon réaliste des objectifs institutionnels et des principes pédagogiques et didactiques solides et cohérents; intégrer un enseignement linguistique (grammaire et vocabulaire) et communicationnel à celui de contenu (historique, géographique et culturel); choisir, se procurer et utiliser des documents authentiques; exploiter des ressources multimédia et des ressources en ligne; choisir un manuel selon une approche systématique et rationnelle; utiliser le français exclusivement comme langue d'enseignement.

* Ce cours est réservé en priorité à ceux et celles qui ont déjà au moins un an d'enseignement à leur actif.
* Le programme du cours est disponible au http://cweb.middlebury.edu/debutant/fr691.htm
* Les participant(e)s sont prié(e)s d'apporter le(s) manuels qu'ils/elles utilisent actuellement pour enseigner leurs propres cours de langue.

Contrôle des connaissances:

- Compte-rendu oral d'observations des cours de débutants (101-201);
- Dossier de recherche thématique, avec exposé en classe: synthèse critique d'articles de didactique et de matériaux pédagogiques;
- Participation. (1 unit)

Texte:

- Lecture préliminaire *obligatoire:* Oliver Reboul, *La Philosophie de l'éducation*. (Presses Universitaires de France, collection «Que sais-je?» No 2441, 1995). ISBN 2-13-044951-4.

797 et 798 Apprendre en faisant, Cours-Ateliers de didactique
(Hands-on Professional Development Seminars)

Ces cours-ateliers mettent l'accent sur l'utilisation pédagogique de supports et matériaux divers tels que le multimédia, les films, la presse et la publicité. Ils proposent un format varié de conférences, présentations discussions, manipulations, activités et projets individuels et collectifs. (1 unit)

797 Multimédia

Sabine Levet
du 29 juin au 19 juillet

La première partie de cet ensemble pédagogique porte sur le multimédia, elle comprend:

* un historique du développement des technologies interactives, vidéodisque, cédérom, web, DVD;
* l'évolution de nombreux types de cédéroms et de sites web;
* un travail sur les différentes notions d'interaction et d'interactivité;
* une analyse du rôle de l'enseignement dans un environnement multimédia;
* la conception et mise en œuvre de tâches pédagogiques complexes particulièrement appropriées au multimédia;
* une réflexion sur l'intégration de la technologie dans un cours de langue;

Les projets tiendront compte du contexte d'enseignement de chacun des étudiants.

Contrôle des connaissances:

- Porte à la fois sur l'acquisition des contenus et sur la réalisation de projets. (1 unit)

798 Situations et pratiques de classe

Edvige Costanzo
du 20 juillet au 9 août

La deuxième partie porte sur les situations et pratiques de classe. Elle comprend:

* une réflexion sur la situation de classe (moi professeur, moi professeur dans la classe, moi et mon savoir, moi et mes étudiants),
* une réflexion sur la situation d'apprentissage (ce que je sais, ce que j'apprends, ce que je fais en classe et pour la classe);
* un travail sur l'évolution méthodologique (les différentes notions de méthode et d'approche),
* une analyse des pratiques de classe rapportées aux contenus de l'enseignement du FLE (l'oral, l'écrit, la grammaire, la civilisation) et aux supports méthodologiques utilisés (le manuel, les documents authentiques..),
* l'élaboration d'outils méthodologiques et de démarches de classe en fonction des sujets traités.

Contrôle des connaissances:

L'évaluation portera sur:

- des exercices de suivi (30%);
- l'élaboration de fiches pratiques (50%);
- la participation en cours (20%). (1 unit)

Texte:

- Chaque participant se munira du manuel qu'il utilise ou voudrait utiliser dans sa propre classe.

Activités, enrichissement linguistique et culturel (Co-Curriculum)

Certaines activités sont destinées en priorité aux étudiants inscrits dans certains cours dont elles constituent le prolongement naturel, sans donner lieu à l'attribution de crédits. Les tables-rondes, conférences, spectacles, ateliers, sont le plus souvent ouverts à l'ensemble de l'École française. Elles illustrent la longue tradition de Middlebury en matière d'immersion et des savoir-faire qui la rehaussent. Elles nous premettront également d'accueillir pendant la session 2000 plusieurs conférenciers et un spectacle invité. Ces activités comprendront notamment:

L'Atelier du D.M.L: méthodologie individuelle et collective

Directeurs de recherches et invités

Cinq ateliers proposant une présentation publique et une discussion par un étudiant de D.M.L. en cours d'études ou à l'issue de la soutenance de ses travaux, sous la direction d'un spécialiste, directeur de recherche, invité etc.

L'Atelier de linguistique appliquée

(phonétique et morphophonologie)

Annie-Claude Motron,
Nathalie Heinry

Cet atelier permet aux participants, à partir de documents élaborés collectivement ou choisis parmi des enregistrements de chansons, de lectures de poèmes ou pris sur le vif, de maîtriser les spécificités du fonctionnement oral afin d'améliorer, grâce à des activités ludiques et créatives, leur compréhension et leur expression. Les thèmes proposés seront: phonétiques (voyelles nasales, le /R/, la chute du /@/ ...); morphophonologiques (les marques orales du genre, du nombre et du temps, ...); stylistiques (la liaison, la chute de phonèmes, la lecture poétique).

Ouvrages utilisés (conseillés mais non obligatoires):

- *Phonétique Progressive,* manuel, CLE International, 1998: 0 32880 5.
- *Phonétique Progressive,* CLE International, 1998: cassettes 0 32880 6.
- *Entendre Comprendre,* Niveau Moyen, CLE International, 1995 0 32351 1.

Cassettes et CD apportés par le professeur et/ou les étudiants.

L'Atelier du peintre: métier classique et regard contemporain

Denis Rivière

Dans la tradition de la peinture française (Poussin, Ingres, Courbet...) et dans la sensibilité du regard contemporain, autour de l'artiste au travail dans son atelier et sous sa direction, apprentissage en français de la technique et de l'approche picturale. Moment privilégié de détente et de création, où se mêleront les aspects professionnels et poétiques. Exposition finale des œuvres de l'artiste et des élèves.

Spectacles des étudiants et des enseignants

Michel Gabrielli

Trois spectacles seront présentés dans ce cadre pendant la session d'été: Au château, deux lectures dramatisées d'un choix de lettres d'auteurs français. Au théâtre Wright, trois entrées de scène de Molière: *La Jalousie du Barbouillé, Le Mariage Forcé, L'Amour Médecin.* Dans les deux cas la participation d'étudiants (gradués et sous-gradués) et d'enseignants sera sollicitée (avec auditions).

Chorale, Concert de l'École française

Bonnie Woolley

Préparation et présentation d'un concert vocal et instrumental inédit de musique française et francophone. La participation d'étudiants et d'enseignants est sollicitée. Répétitions de l'ensemble et par pupitres. Pensez à apporter votre instrument de musique et des partitions.

Le Cabaret

L'invention créatrice des chanteurs, des musiciens, des comédiens, professionnels ou amateurs, présents sur le campus, sera sollicitée dès le début de la session pour monter ce traditionnel et très attendu moment de détente et de bonne humeur. Un travail d'équipe rigoureux, dans l'enthousiasme.

Le Cercle des Cinéphiles

Jean-Loup Bourget

Autour du meneur de jeu et des étudiants du cours 637, discussions et débats sur le film présenté pendant la soirée.

L'Atelier danse

Michel Gueldry

De la danse folklorique et traditionnelle française et francophone aux rythmes les plus contemporains...en français. Participation et animation des bals de l'Ecole française dont le Bal du 4juillet/14 juillet donné en l'honneur des fêtes nationales américaine et française.

L'Atelier Nature et Histoire

Jean-Rémy Bure

Cet atelier propose l'exploration en français de deux sommets dans les Montagnes Vertes (Vermont et le Parc des Adirondacks (État de New York), et une initiation à l' histoire locale autour du Lac Champlain (visite du Fort Ticondéroga et du relais de postes de Crown Point). Ces sorties auront lieu durant trois samedis: deux randonnées faciles en montagne et une visite des sites historiques qui sont des témoins de la présence française en Amérique du Nord. Chaque participant créera un projet dont la forme sera laissée à sa libre expression (texte d'observation de terrain, création littéraire, reportage photo, notice historique, etc). Une courte documentation sera fournie à chaque participant comme support de base.

The School in France

Headquarters in Paris

The offices of the Middlebury School in France are located in Reid Hall, 4 rue de Chevreuse, 75006 Paris (Telephone: 011-33-1-43-20-70-57), in the Montparnasse district.

Director (2000-2001):
CAROL DE DOBAY RIFELJ,
Fulton Professor of French, Middlebury College.

Assistant to the Director:
DANIELLE LACARRIÈRE

Pedagogical Assistant:
MARIE-MADELEINE CHARLIER

Faculty

Courses are taught by faculty members of the University of Paris III-Sorbonne Nouvelle, other branches of the University of Paris and various French institutes.

Living Abroad

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances and their living and travel arrangements. The School in France helps students to secure housing in a wide variety of student residences, rooms, and other lodgings.

Cost

Students pay only tuition to the Middlebury College School in France, since they are responsible for their own travel, room, and board. Tuition charges for 2001-2002 will be published in November, 2000. Bills for tuition for full year and both semester programs are due in August. While individual life styles and circumstances, as well as the rate of the dollar, will cause the estimate to vary, the overall cost of a year in Paris — including passage but excluding travel while in Europe — should be approximately $25,000 to $27,000.

Financial Aid

Financial aid from Middlebury College is available only to students earning an undergraduate or graduate Middlebury degree. Non-Middlebury undergraduates should apply to their home institutions.

Application and Admission

Applications for the 2001-2002 academic year abroad will be available in November, 2000. Applications for the junior year program should be submitted by January 31, because the program is often filled by early February. Only students in Middlebury's B.A. program may apply for the spring semester programs. Completed applications for the graduate program will be acted upon as they are received and until all spaces have been filled, sometimes as early as March. N.B.: Completed applications (a separate dossier) for the Middlebury M.A. in French with Internship must be received by March 1st at the latest, along with the regular application for admission to the School in France.

In order to comply with various visa and French university requirements, no regular applications for admission to the School in France can be accepted after May 1.

Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131, telephone: (802) 443-5510.

The Junior Year Program

Middlebury's junior year program in Paris is open to students who have completed two full years of college course work, with at least a B- average overall and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization by the end of their fourth college semester. Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance in the junior year program. However, in cases where remedial language work appears necessary or desirable, the Dean of the Language Schools reserves the right to make final acceptance conditional on successful completion of the seven-week session. Students must be enrolled in a French course in the semester prior to their study in France, and they are expected to maintain their overall academic average as well as their average in French.

Juniors enroll for the full academic year in a program of studies designed both to complement courses taken at the home institution and to form a logical link between sophomore and senior years. Beginning in early September, a preliminary session at Reid Hall offers language work and an introduction to Paris. After the preliminary session, juniors may choose among the course offerings at the University of Paris III-Sorbonne Nouvelle; political science, history, economics, and international relations at the Institut d'Etudes Politiques; economics at a private law and economics school; and language, literature, and civilization at the Middlebury School in France. All instruction is in French.

Students majoring in political science, or who have a strong interest in political science, may choose to enroll in a special one-year program of study at the Institut d'Etudes Politiques leading to the Diplôme du Programme International de Sciences Politiques et Sociales. Candidates for acceptance in the Programme International, whether to prepare the Diplôme or simply to enroll in a few courses, must display particularly strong language proficiency and a knowledge of current events. In either case there is a separate application process for admission to the Programme International.

Courses in studio art or music may be available to qualified undergraduate majors and minors by arrangement. Prior approval by the student's adviser is required.

Semester Option

A limited number of students in Middlebury College's B.A. program may apply to the semester program if the full year is not academically feasible for them. Students applying for the semester option must take FR 230 (Introduction to Contemporary France) or the equivalent. Please note that courses at the Institut d'Etudes Politiques are not available to spring semester students. After the preliminary session, students may take courses in literature, language, and civilization at the University of Paris-III and Reid Hall. Semester candidates should note the FR 230 requirement and the requirement to register in one language course while in France. N.B.: If applying for a semester option, students must state briefly in writing why they must choose it over the full year: experience has shown that most students benefit much more from the full academic year in France.

Credits

A student's workload must be approved by the director of the School in France. Because a student's home institution determines the number of credits awarded for work abroad, students should discuss the transfer of credit with their advisers well before they go abroad. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units; Middlebury undergraduates in the semester program earn five units.

The Graduate Program

M.A. in French

After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. (Students will not be allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory.) During a special preliminary session (worth one unit of credit) offered by the Middlebury School in France in September and October, students are enrolled in two seminars designed to prepare them for advanced university work and to introduce them to the methods and subject areas of the mémoire, a short thesis required of all candidates for the M.A. degree.

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the mémoire (worth two units of credit), six units of course work are chosen from the areas of French language and linguistics, literature, culture and civilization, and business French. Courses in a variety of areas may be taken at the University of Paris III-Sorbonne Nouvelle; language practice, civilization, and literature at the Middlebury School in France (Reid Hall); and the French business context at the École Commerciale de la Chambre de Commerce et d'Industrie de Paris. A limited number of courses are also available in the Institut de Langue et de Civilisation Françaises at the Institut d'Etudes Catholiques ("Catho"), including a course in the teaching of French as a foreign language.

M.A. with Intership

Admission to this program is highly selective and involves a separate application to be completed and returned along with the regular School in France application by March 1st at the latest. After the three-course summer session students participate in an intensive two-unit orientation session in September that will deal with contemporary French history, political and social France today, and a specific aspect of French politics and society. After the orientation session students will be assigned internships in the political, social, or cultural sphere; these assignments will be tailored to the student's expressed interests and background, and will last throughout the rest of the academic year, representing a commitment of approximately 16 hours a week. Concurrently, students will meet twice a month throughout the year for a seminar that will present research methods and involve student presentations and guest lecturers. This seminar will be worth one unit of credit and, along with the internship experience, will provide the framework for the two-unit M.A. thesis to be completed and defended at the end of the year. This aspect of the M.A. is overseen by Internships in Francophone Europe (IFE), a French educational organization whose goal is to contribute to improving trans-Atlantic understanding and to help qualified students immerse themselves in contemporary French society.

In addition to fulfilling these requirements students will choose four semester course units at Reid Hall, the Université de Paris III and/or other institutions with which Middlebury has agreements (Faculté des Sciences Sociales et Economiques, Faculté Libre de Droit d'Economie et de Gestion, Ecole Commerciale de la Chambre de Commerce et d'Industrie de Paris).

Courses

The following courses, among others, have been available in recent years:

*Courses open to graduate students only.

+Courses open to undergraduate students only.

(No symbol means open to both graduate and undergraduate students.)

N.B. Please note special courses outlined above for candidates for the M.A. with Internship. These students will also choose four courses, as appropriate, from the institutions listed below.

Preliminary Session

Courses for Undergraduates
+Textes et production de textes
+Introduction à la vie parisienne / production orale

Seminars for Graduates
*Ecritures de soi et roman de formation du XVIIIe au Xxe siècle
*La femme dans le roman français du XIXe siècle
*Le monde des jeunes
*La vie politique en France
*La presse écrite en France
*Histoire de Paris de Lutèce à nos jours
*Littératures francophones

Université de Paris III-Sorbonne Nouvelle
(semester courses)

Introduction à l'analyse linguistique
+Introduction à la poétique des textes
Le rire au Moyen Age: les fabliaux
L'autre monde celtique
XVIIe siècle: Le portrait du Roi
XVIIIe siècle: Le pouvoir et l'amour
*Denis Diderot
XIXe siècle: Le mythe de Napoléon
L'imaginaire de la catastrophe aux XIXe et XXe siècles
XXe siècle: Le Mythe d'Orphée
Poésie et réalité au XXe siècle
Cinéma et littérature
Littérature et peinture
*Littérature et musique
*Ecrivains, poètes et critiques d'art au XXe siècle
*Poétique des littératures francophones
Le roman africain et la narrativité
*Littératures francophones et nouvelles écritures
Littérature francophone dans le monde arabe
Histoire du théâtre
Littérature, théâtre et cinéma
Initiation à l'analyse de films
Problématique historique de l'intégration européenne
Problématique de l'intégration économique européenne

Mémoire de France, mémoire d'Europe
La construction culturelle des identité nationales
La France politique au XXe siècle
La France dans l'Europe et dans le monde
Traduction (thème et version)

Instruction in English:

+Le roman américain de 1945 à nos jours
+Littérature américaine et cinéma
+Le désir et ses représentations dans le théâtre de Shakespeare

Institut d'Études Politiques
(semester courses)

+France (1880-1990): Histoire d'une nation politique (fall)
+Théorie des relations internationales (fall)
+Les Méthodes et les données de la macroéconomie (fall)
+La Vie politique française sous la Ve République (fall)
+Les Espaces de l'Europe (orientation géographique) (fall)
+Etudes comparées des sociétés d'Europe occidentale (fall)
+Histoire de l'Europe: concordances et discordances (spring)
+L'Union Européenne: enjeux et perspectives (spring)
+Les Grands Problèmes économiques contemporains (spring)
+Comportements politiques en Europe (spring)
+Les transformations de l'Europe centrale et orientale (spring)

Faculté de Droit d'Économie et de Gestion ("FACO")
(semester or year-long courses)

+Théorie et pratique de l'économie internationale
+Organisation de l'économie
+Relations économiques internationales

Faculté de Sciences Sociales et Economiques ("FASSE")
(semester courses)

+Introduction à l'Islam et aux problèmes du Moyen-Orient
Machiavel et les théoriciens du contrat social
L'Europe: Approche géo-politique et culturelle
+Les conditions culturelles du pluralisme politique

Institut de Langue et de Civilisation Françaises (ILCF-"Catho")
(semester or year-long courses normally limited to graduate students)

*Art Contemporain 1860-1925 (fall)
*Art Contemporain 1925-1996 (spring)
*Philosophie et société (spring)
*Portraits de femmes dans la littérature française du XXe siècle (fall)
*Didactique du français langue étrangère (year)
*Linguistique

Middlebury — Reid Hall
(semester courses; semester is specified where it is known)

+Langue et société (fall, spring)
Une étude, sous les angles théorique et pratique, des différentes formes du français en s'appuyant sur la sociolinguistique.

+Structurer les discours écrits (fall, spring)
L'étude parallèle de certains types de discours écrits - lettres, discours persuasifs, récits, rapports - et des structures grammaticales qui leur sont particulières.

*Pratiques de l'écrit (fall)
Pour faire acquérir aux étudiants une bonne maîtrise du français : reformulation, explication, développement, argumentation, etc.

*Traduction (fall)
Textes littéraires, juridiques, bandes dessinées, publicités, articles de journaux, proverbes... Du français à l'anglais et vice versa.

La France: de l'Absolutisme à la Révolution et à l'Empire (fall)
Art, pensée, structures politiques du XVIIe siècle; la transformation des structures économiques et des structures mentales qui mène à la Révolution.

La France: XIXe et XXe siècles (spring)
De la révolution industrielle à 1945, l'évolution de la France dans un contexte mondial.

*Promenades parisiennes dans la littérature française
Aspects pittoresques et motivations profondes, de Villon à nos jours.

Les Relations Franco-africaines du XVe siècle à nos jours
Période précoloniale et décolonisation de l'Afrique, jusqu'à l'époque actuelle. Le cours se terminera sur la question d'un éventuel conflit franco-américain en Afrique.

+La France et l'Europe
Il s'agira de comprendre le rôle et la place de la France dans la construction de l'Europe. Nous essaierons également de tracer une évolution probable de l'Europe à l'avenir.

+L'Europe économique: Enjeux et défis
Le cours vise à permettre une compréhension des grands enjeux et défis de la construction économique européenne contemporaine.

*Sociétés et mentalités européennes
Ce cours présentera des définitions de "l'Ouest" et de "l'Europe", et les concepts principaux de l'histoire européenne.

+Renaissance, Baroque, Classicisme (spring)
L'œuvre des grands peintres, sculpteurs et architectes de la France de la Renaissance et du "Grand Siècle": de l'avènement de François Ier à la mort de Louis XIV.

+Urbanisme et architecture de Paris (fall)
Les rapports existant entre les productions artistiques et les diverses manipulations idéologiques, en relation étroite avec le contexte historique.

École Commerciale de la Chambre de Commerce et d'Industrie de Paris ("E.C.C.I.P".)
(year-long course)

*Aspects sociaux, économiques et géographiques de la France contemporaine : le français des affaires.

(Students enrolled in this course take the examination for the Diplôme supérieur de français des affaires at the end of the academic year.)

Teaching Internships

By special arrangement, qualified graduates and undergraduates may act as native informants in English at a level corresponding to junior or senior high school. Interested graduates may also work with students at l'E.S.I.T. (École Supérieure d'Interprètes et de Traducteurs) to help them perfect their English. (No credit is given for these *stages à titre bénévole.*)

École française
(The French School)
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
Coordinator: Beverly Keim (French School & Graduate Program in Paris)
Telephone: (802) 443-5526
Fax: (802) 443-2075
E-Mail: keim@middlebury.edu

Eté 2000 / Summer 2000

Seven-Week Session
June 23 - August 11
Total: $4,620
Tuition $2,945; Board $1,195; Room $480
Six-Week Graduate Session
June 26 - August 11
Total: $4,490
Tuition $2,945; Board $1,105; Room $440

Academic Year 2000-2001

Graduate Program in France (Paris)
Tuition: Full Year $11,315
Undergraduate Programs in France (Paris)
Tuition: Full Year $11,485; Semester $6,180

For information regarding the Undergraduate Programs Abroad, contact the Office of Off-Campus Study
Telephone: (802) 443-5745
Fax: (802) 443-3157
E-Mail: schoolsabroad@middlebury.edu

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge

"The Language Pledge"
and *"The Language Schools"*
are service marks
of Middlebury College

Middlebury

1800–2000

The Bicentennial Celebration

The Language Schools
MIDDLEBURY COLLEGE

The German School

SUMMER 2000
ACADEMIC YEAR 2000-2001

The German School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5203
e-mail: languages@middlebury.edu
web: www.middlebury.edu/~ls

Summer 2000

June 23 - August 11
(Seven-Week Session, including German for Singers and Vocal Coaches)
Total: $4,620
(Tuition: $2,945; Board $1,195; Room $480)

June 26 - August 11
(Six-Week Session)
Total: $4,490
(Tuition: $2,945; Board $1,105; Room $440)

June 28 - July 20
(Three-Week Workshops - Session I)

July 20 - August 11
(Three-Week Workshops - Session II)
(Tuition $1,005 per unit - three semester hours of credit;
Board $550 for each three-week session;
Room $215 for each three-week session)

Academic Year 2000-01

The School in Germany

Graduate Program
Tuition: Full year - $11,315

Junior Year Program
Tuition: Full year - $11,485; Semester - $6,180

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Letter from the Director

Welcome to the New Millennium and to the 86th session of the German School.

This bulletin is a passport — *einen Reisepass* — that invites you to travel with us into the foreign territories of the cultures and language of all German-speaking countries. If you follow our invitation and immerse yourself totally, you will be in for an exciting intellectual experience which will open new doors to the understanding of other peoples, cultures, and countries, and ultimately lead to a better knowledge of your own beliefs and values. At the same time, you will, in a very real sense, be prepared for living in a world whose nations are becoming increasingly interdependent.

Our passport offers you several different routes for the exploration of the German territories. You may enter uninitiated, you may bring along some prior experiences, or you may already have substantial knowledge. We offer courses for beginners and undergraduates, graduate-level Masters and doctoral programs, and specialized workshops for teachers. German for Singers and Vocal Coaches, our newest program, integrates German language training with vocal performance.

Since 1915, the Middlebury College German School has achieved a level of prestige and reputation that is unrivaled in the United States. Its success is based on three major factors. First, we have carefully guarded the basic formula - an environment dedicated solely to German language, literature, and cultural studies. At the heart of these studies is the Language Pledge, unique to Middlebury. An extra-curricular program, which provides a wealth of culturally authentic contexts, makes the pledge especially meaningful. Secondly, we have changed with the times. We have enriched our course offerings by deepening our emphasis on German Studies. Our teaching methodologies stress individualized attention and make full use of new technologies and assessment methods. Finally, and most importantly, we have always been able to attract first-rate faculty members whose expertise, experience, and dedication guarantee the quality of our endeavor.

As you leaf through this catalogue, you will sense the richness and diversity of our program. This year, we continue to adjust the seven-week language courses to our growing number of graduate-level learners. As seems to be fitting on our entry into the age of virtual reality, we

are injecting a well-balanced dosage of computer and video learning, and we continue to stress the interconnectedness of our academic and extracurricular offerings. In the six-week program, we are looking back at the 20th century. This year, we have added a film history course, a theater course, and a course in women's studies to our traditional offerings in literature, history, and pedagogy. The two three-week workshops have a pedagogical orientation and are directed towards language teachers. For the first time this year, we will co-sponsor together with the American Association for Teachers of German (AATG) a two-week total immersion workshop for German teachers, and we are looking forward to introducing our colleagues to our school.

The extracurricular program features a lecture series crowned again by the Karl and Anna Zernik Memorial Lecture. As in the past year's, we will have a film series and a number of professional performances. The well-known German writer/performer Thomas Breuer will present a cabaret and be available for class visitations. Students and faculty may join in the production of a German play as well as in the choir practices and performance. We are also looking forward again to the spectacular performances of the students in the German for Singers and Vocal Coaches program, directed by Dr. James McDonald of Indiana University. If you still have energy, we may applaud your performance on the soccer or volleyball field, or admire your skills as frisbee champion. Challenge us to a tennis match, or a chess game, or offer your talents for the production of our German radio show and newspaper. No matter what your hobbies and interests are, come and join us on our voyage. Take the German language plunge with us.

Jochen Richter
Director

Our special thanks this year go to the Max Kade Foundation for continued generous support of our programs; to the German government represented by the Goethe Institute Boston for funding four graduate teaching assistantships; to the estate of Howard Born for scholarship support; to Professor Emeritus Werner Neuse for scholarship support and to Alfred and Judith Zernik for endowing a rich and promising lectureship in the German Summer School.

GOETHE INSTITUT

The German School

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz, and for graduates who complete their M.A. degree with an academic year in Mainz. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language. A summer at the Language Schools is an intensive one by design and the demanding pace of the program is sustained by the low student-teacher ratio.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement exams taken prior to registration.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or a combination of a summer in Vermont and an academic year in Mainz. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Degree Requirements: Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship*; one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language*, *Methods of Teaching Literature,* or *Methods of Teaching "Landeskunde*;" and one seminar in which the student has to write a *Proseminararbeit* (15-20 pages).

The remaining five courses may be concentrated in one or two areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20-25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit.*

The director or associate director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz must take *Introduction to Literary Scholarship*, a seminar which includes a *Proseminararbeit*, and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifying paper.

Inquiries should be addressed to the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-400) normally award three units (nine semester hours) of undergraduate credit. A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit. For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in German in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken for a grade rather than on a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above

may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the German School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,115 (tuition $660; room and board $455).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 **nonrefundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only. Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2001 summer session and the 2001-02 academic year abroad will be available in the fall of 2000 from:

The German School
Middlebury College
Middlebury, VT 05753
802-443-5203
languages@middlebury.edu
http//www.middlebury.edu/~ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: JOCHEN RICHTER, Mary Biehler Professor of German, Allegheny College; Ph.D., Syracuse University

Associate Director: KARL OBRATH, Associate Professor of German, University of Cincinnati; Ph.D., University of Cincinnati

Faculty

ANETTE BERNDT, Lehrbeauftragte und Habilitantin an der Universität Kassel; Dr. phil., Universität Eichstätt

MANFRED BRAUNECK, Professor of German, Universität Hamburg; Dr. phil., Universität München

TRUETT CATES, Associate Professor of German, Austin College; Ph.D., University of Texas, Austin

ANA DJUKIC-COCKS, Assistant Professor of German, Hood College; Ph.D., University of Cincinnati

CHRISTINE GEFFERS-BROWNE, Lecturer in German, Brandeis University; D.M.L., Middlebury College

GERTRAUD GUTZMANN, Associate Professor of German Studies, Smith College; Ph.D., University of Massachusetts

FRANK HÖRNIGK, Professor of German, Humboldt Universität Berlin. Dr. phil., Humboldt Universität Berlin

THERES HÖRNIGK, Leiterin des Literaturforums im Brecht-Haus; Dr. phil., Humboldt Universität Berlin

ASTRID KLOCKE, Lecturer and Language Coordinator, UCLA; A.B.D., Indiana University

RICHARD KORB, Senior Lecturer and German Language Program Director, Columbia University; Ph.D., University of Pittsburgh

GUNHILD LISCHKE, Senior Lecturer, Cornell University; 1. und 2. Staatsexamen, University of Hamburg

BETTINA MATTHIAS, Assistant Professor of German, Middlebury College; Ph.D., University of Washington, Seattle

JAMES McDONALD, Professor of Music, Indiana University; Director of "German for Singers and Vocal Coaches Program;" D.M.A., University of Iowa

RUTH ANN McDONALD, Pianist and vocal coach. Accompanist and vocal coach in the "German for Singers and Vocal Coaches Program;" D.M.A., Catholic University of America

FRANK MENZEL, Wissenschaftlicher Mitarbeiter, Universität Düsseldorf; 1. und 2. Staatsexamen, Universität Köln

IRENE MITTELBERG, Teaching Assistant, Cornell University; M.A., Universität Hamburg

KLAUS MODICK, Freier Schriftsteller, Wiefelstede. Dr. phil., Universität Hamburg

LINDA MÖHLE-VIEREGGE, EFL, Instructor, Engelberger Stiftschule; Ph.D., University of Texas, Austin

RAINER NICOLAYSEN, Lehrbeauftragter für Zeitgeschichte, Universität Hamburg und Wissenschaftlicher Mitarbeiter der Forschungsstelle für Zeitgeschichte in Hamburg; Dr. phil., Universität Hamburg

CAROLYN OSTERMANN-HEALEY, German Teacher, Distance Learning and Electronic Classroom, Arlington Public Schools; M.A., University of Cincinnati

HANS-MICHAEL SPEIER, Lehrbeauftragter und Habilitant am Germanischen Seminar der Freien Universität Berlin. Dr. phil., Freie Universität Berlin

KATHERINE STEVENSON, Associate Professor of German and French, Jamestown College; M.A., Middlebury College

Teaching Assistants

ROBERT McCOUCH
TAHIRA WILLIAMS
CYNTHIA BRUCE

Administrative Staff

ANITA CHÁVEZ, Coordinator
CARINA BEYER, Bilingual Assistant
THOMAS KOELBL, Bilingual Assistant and Computer Technician

Seven-Week Intensive Language Courses

GN 101-102-103 Elementary German
Klocke (coordinator), Mittelberg, Stevenson
Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities. (3 units)
Required Texts: Moeller/Liedloff et al., *Deutsch heute,* 6th ed. (Houghton Mifflin); Additional materials will be made available.

Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (101-102-103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised concerning their course selections.

GN 198-199-200 Early Intermediate German
Cates (coordinator), Menzel
The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with appropriate cultural and literary texts. Audio-visual materials supplement the four hours of daily classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory. (3 units)
Required Texts: Moeller/Liedloff et al., *Kaleidoskop,* 5th ed. (Houghton Mifflin); Kossuth/Antal, *Alte Legenden und neue Literatur* (Holt, Rinehart and Winston).

GN 201-202-203 Intermediate German
Djukic-Cocks (coordinator) and staff
This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term. (3 units)
Required Texts: Wells, *Handbuch der deutschen Grammatik,* 2nd ed. (D.C. Heath); Crowner/Lill, *Impulse,* 2nd. ed. (Houghton Mifflin); Lixl-Purcel, *Rückblick: Texte und Bilder nach 1945* (Houghton Mifflin); Spaethling/Weber, *Literatur Eins* (W.W. Norton); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Houghton Mifflin).

GN 301-302-303 Advanced German I
Geffers-Browne (coordinator) and staff
The courses at the 300 level are designed as an integrated program for language learning.

GN 301 Advanced Grammar and Communication
This course meets two hours per day to analyze and provide advanced grammatical structures, provide intensive written and oral language training, offer insights into German ways of perception, and teach strategies of com-

munication and language learning. For this course, some additional language and computer laboratory work is required. (1 unit)
Required Texts: Dippman, *A Practical Review of German Grammar,* 3rd ed. (Prentice Hall); Hog, *Sichtwechsel* (Klett).

GN 302 Modern German Literature
This course will use short German prose to enrich cultural context, increase vocabulary, reinforce grammatical and communicative structures, and introduce methods of literary interpretation. (1 unit)
Required Text: Turneaure, *Im Spiegel der Literatur* (W.W. Norton).

GN 303 German Culture and Society
This course introduces contemporary German culture and some historical background to increase vocabulary, reinforce grammatical and communicative structures, and facilitate a better understanding of German culture and society. It will also make use of relevant web page materials from the Internet. (1 unit)
Required Texts: Luscher, *Deutschland nach der Wende* (Verlag für Deutsch); Additional materials will be available.

Note: Students at the third level are encouraged to take the examination *Zertifikat Deutsch als Fremdsparache* administered through the Goethe Institute in Boston for a small additional fee.

GN 401-410-444 Advanced German II
Gutzmann (coordinator), Nicolaysen
The courses at the 400 level are designed as an integrated program for language learning.

GN 401 Stylistics, Expository Writing, and Communication
Gutzmann
This course forms the core of the 400 level program. It meets two hours daily and aims at strengthening the student's ability to write and speak German at an advanced level through development of speaking, listening, reading, and writing skills with an emphasis on advanced elements of communication and style. Attention will be paid

to fine points of grammar, use of idioms, and appropriate register. Lectures, films, and other cultural events of the German School will be incorporated into the course. (1 unit).
Required Texts: will be provided.

GN 410 Literature in Germany since 1945
Gutzmann
Using a selection of short texts by a variety of authors, this course explores the literature of Germany since 1945. Emphasis is on issues of central cultural and historical importance during the postwar period. (1 unit)
Required Text: Krauss, Hannes (Hrg.): *Vom Nullpunkt zur Wende.* (Ellen: Klartext); Schneider, Peter: *Der Mauerspringer* (Rororo TB 890); and additional materials.

GN 444 Austria, Germany, Switzerland since 1945: Three Roads or One *Autobahn*?
Nicolaysen
The course explores the historical, political, and sociocultural development of Germany since 1945 and its role in the new Europe. (1 unit)
Required Text: will be provided.

Note: Students at the fourth level are encouraged to take the examination *Zentrale Mittelstufenprüfung* administered through the Goethe Institute in Boston for a small fee.

German for Singers and Vocal Coaches

The German for Singers and Vocal Coaches program includes two basic components: language learning and musical performance. The *language component* provides daily instruction in grammar and conversation at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention will be given to German diction, conversational style, and poetic interpretation. For the language portion of this program two units of credit are awarded, and the courses are offered on four levels:

GN 105-106 Elementary German for Singers
Matthias
Daily activities include three hours of classroom instruction, plus additional work in the language laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronunciation, as well as music vocabulary. (2 units)
Required Texts: Möller/Liedloff, *Deutsch heute,* 6th ed. (Houghton Mifflin); Barber, *German for Musicians* (Indiana University Press); Additional materials will be available.

GN 205-206 Intermediate German for Singers
Djukic-Cocks (coordinator)
Daily activities include two hours of grammar review, conversation, and composition practice to develop the four basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center. (2 units)
Required Texts: Wells, *Handbuch der deutschen Grammatik,* 2nd ed. (D.C. Heath); Crowner/Lill, *Impulse,* (Houghton Mifflin).

GN 305-306 Advanced German for Singers
Geffers-Browne (coordinator)
Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral training, to offer insights into the German way of perception, and to develop communication and reading skills. Some additional work in the language and computer laboratories is required. (2 units)
Required Texts: Dippmann, *A Practical Review of German Grammar,* 2nd ed. (Prentice Hall); Hog, *Sichtwechsel* (Klett).

GN 405-406 Advanced German for Singers II
Gutzmann (coordinator)
Stylistics, Expository Writing, and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level. (2 units)
Required Text: to be announced.

Performance Component
The performance component of the German for Singers and Vocal Coaches program carries one unit of credit. Enrollment in one of the following four courses includes enrollment in voice and coaching.

GN 104 Elementary Lyric Diction (1 unit)
McDonald and staff

GN 204 Intermediate Lyric Diction (1 unit)
McDonald and staff

GN 304 Advanced Lyric Diction I (1 unit)
McDonald and staff

GN 404 Advanced Lyric Diction II (1 unit)
McDonald and staff

For a complete description of the program see the special brochure, **German for Singers and Vocal Coaches.**

Six-Week Graduate Program of Studies

A normal load is three courses per summer, to be selected in consultation with the director or associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take a placement test. Only courses designated as **seminars** may be taken to write a *Proseminar-* or *Seminararbeit.*

Language

GN 601 Advanced Language Practice
Richter 9-10 a.m.
The course provides intensive practice in written and spoken German. It reviews specific grammatical problems, addresses selected stylistic areas, and concentrates on the writing of expository prose. The course is targeted to address individual needs of the participants. (1 unit)

Required Text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).
Recommended Texts: Buscha/Friedrich, *Deutsches Übungsbuch* (Langenscheidt); Duden, *Das Stilwörterbuch* (Langenscheidt).

German Studies – Culture and Society

GN 648 The "Long-Lasting" Fifties: Politics, Economics, and Society in the Early Years of the FRG (Seminar)
Nicolaysen 12-1 p.m.
The fifties were the time in which the foundations were laid and the direction was determined for the future modern Germany. The following aspects of the period will be explored: Myth and reality of the *Wirtschaftswunder*, the course of integration into the West and democratization; the attitudes towards the Nazi past; the ideological landscape of the fifties; the relationship with the GDR; the transformation of the social structure; and the change of popular culture such as mass-mechanization, the age of TV, and teenage culture. (1 unit)
Required Texts: Peter Borowsky, *Deutschland 1945 bis 1969* (Fackelträger); Axel Schuldt, *Ankunft im Westen. Ein Essay zur Erfolgsgeschichte der Bundesrepublik* (S. Fischer).

GN 649 The German Press: A Survey (Seminar)
Modick 10-11 a.m.
Based on readings and discussions, the seminar surveys the landscape of the German national press. The most important daily and weekly newspapers and magazines as well as periodicals aimed at specific reader groups (women's journals, sports magazines etc.) are analyzed for their linguistic, media specific and cultural aspects. (1 unit)
Required Texts: On the Internet and prepared materials.

GN 630 History in the Cinema: A Comparative Film History in Germany from 1945 to the Present
Frank Hörnigk 11-12 p.m.
In this course we will analyse films that originated at the same time in both German states in the period between 1945 and 1990. Using selected examples, it will demonstrate variations and changes of artistic and historical

perspectives comparing the years before the founding of the two German states with the decade after the reunification. (1 unit)
Required Texts: There will be handouts and students are expected to view film material outside of class.

GN 652 Berlin – A Cultural Metropolis (Seminar) [May also be counted as literature course]
Speier 10-11 a.m.
A description of cultural life in Berlin during the 20th century. Selected chapters and topics of Berlin's cultural history will be analyzed and may include topics such as: literary cityscapes; expressionism in Berlin; *Die goldenen Zwanziger Jahre;* clubs, cabarets, and revues; Berlin as film center; *Literatur cafés*; the city during the Nazi period; art districts; Berlin as music center; old and new *salons*, the cultural profile of post-wall Berlin. In addition to literary texts, examples from the fine arts, music and film will be used. (1 unit)
Required Texts: Herbert Günther, Hrsg., *Hier schreibt Berlin. Eine Anthologie* (Ullstein); Hans-Michael Speier, Hrsg., *Berlin, mit deinen frechen Feuern. 100 Berlin-Gedichte* (Reclam # 9640).
Recommended Texts: Jürgen Schutte und Peter Sprengel, Hrsg., *Die Berliner Moderne 1885 –1914* (Reclam # 8359); Kursbuch Nr. 137, *Berlin Metropole* (Rowohlt).

Literature

GN 610 Introduction to Literary Analysis
Speier 8-9 a.m.
An introduction to critical reading of literary texts. Examples of various genres and different literary periods are used to practice terminology, critical discourse, and practical interpretation. Some basic problems of literary theory and different methods of interpretation are also introduced. (1 unit)
Required Text: Jochen Vogt, *Einladung zur Literaturwissenschaft* (W. Fink).

GN 685 Vanishing Point Hollywood: German Literature in American Exile (Seminar)
Modick 12-1 p.m.
Fleeing from Hitler's fascism, many German writers (Thomas Mann, Lion Feuchtwanger, Alfred Döblin, Erich Maria Remarque, and Bertolt Brecht among others) found refuge in the U.S. during the thirties and forties. The course explores exemplary texts in which the exile situation itself or the coming-to-terms with the host country are thematic. Special attention is given to the problems and conflicts, which arose for some of the authors during the McCarthy area. (1 unit)
Required Texts: Holger Gumprecht, *New Weimar unter Palmen. Deutsche Schriftsteller im Exil in Los Angeles* (Aufbau Taschenbuch Verlag); Bertolt Brecht, *Broadway – The Hard Way. USA 1941-1947* (edition suhrkamp #835).

GN 689 Gender in Transit: Feminist Discourse at the End of the 20th Century (Seminar)
Theres Hörnigk 11-12 p.m.
Based on an examination of the historical changes of gender relations at the end of the 20th century, the course will explore the divergent positions, the goals, and the possibilities of feminist theory. Special attention is given to the different developments of the women's movement in East and West Germany, and other criteria of marginalization such as race, sexual preference, class, and age will be considered in their relation to feminist theory. (1 unit)
Required Texts: Verena Stefan, *Häutungen* (Frauenoffensive); Alissa Walser, *Die kleinere Hälfte der Welt* (Rowohlt); Katja Lange, *Verfrühte Tierliebe* (Müller); Thomas Meinecke, *Tomboy* (suhrkamp); Christa Wolf, Medea (DTV, Mchn.);
Recommended Texts: Irmtraud Morgner, *Amanda* (Aufbau TB, Berlin); Judith Butler, *Das Unbehagen der Geschlechter* (suhrkamp).

GN 792 Motivation in the German Classroom: Topics Media and a Creative Working Environment
(3-week course, 6/28 – 7/19)
Berndt 2-4 p.m.
This course is especially designed for high school teachers. It explores alternative methods for lively instructional approaches to the teaching of German. (1 unit)
Required Texts: handouts and prepared materials.

GN 793 Theater as a Pedagogical Model
(3-week course, 7/20 – 8/11)
Brauneck 2-4 p.m.
Theater has been used to reach therapeutic, political, and pedagogical goals. The course introduces students to the history, theory, and practice of this type of theater. Different models of practical and pedagogical applications, of analysis and interpretation of role-play, and of theater productions will be explored. (1 unit)
Required Texts: Erving Goffman, *The Presentation of Self in Everyday Life,* and prepared materials.

Three-Week Workshops for Teachers and Students of German

Qualified students enrolled in the six-week graduate program are eligible to take one or more three-week courses as part of their normal course load of three units (nine semester hours) of credit for the summer. For course descriptions and texts, see the six-week graduate section.

GN 792 Motivation in the German Classroom: Topics Media and a Creative Working Environment
Berndt 2-4 p.m. (1 unit)

GN 793 Theater as a Pedagogical Model
Brauneck, 2-4 p.m. (1 unit)

GN 800 Independent Study
Staff
By permission only. (1 unit)

DM 901 Research Paper
Staff
DML applicants only. (1 unit)

German Summer Institute for Teachers 2000
July 10 - July 21, 2000
Instructors: Richard Korb and Gunhild Lischke

The German Summer School and AATG will co-sponsor a total immersion institute for teachers of German this summer. The seminar will focus on:

a) Using Berlin as a case study of Germany; the institute aims at improving cultural knowledge of Germany as a whole through exposure to recent material in written and spoken form as well as video and website materials; and

b) Discussing why certain language teaching approaches are particularly effective in fulfilling the ACTFL standards.

The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. A resident director of studies administers the school. The school address is D-55116 Mainz, Rheinstraße 42, telephone: (06131) 22 10 40.

Graduate and junior participants in the program are fully enfranchised students at both Middlebury College and the Johannes Gutenberg-Universität. They take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Participants in the junior year program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk Mainz* enabling the program to place most students in university dormitories, providing additional contact with German university life. Students interested in the rooms reserved for Middlebury students should inform the school office as soon as possible. Private rooms and apartments are at an absolute premium in Mainz; thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning and middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

Graduate Program
Graduate students must have a B.A. degree from an accredited institution of higher education, with a

German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13* (*Deutsche Philologie, Vergleichende Literaturwissenschaft, Volkskunde* and *Theaterwissenschaft*) at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.

Junior Year Program

In order to qualify for the Junior Program, undergraduates must have junior standing and an average of B or better, plus at least two courses above the Middlebury College GN 201-202 level. Non-Middlebury College students normally meet this requirement during a preliminary summer on the Vermont campus. Juniors may enroll for the *Wintersemester*, the *Sommersemester* or the entire academic year. Juniors enroll in four courses for credit, and normally will write three papers and take one exam per semester.

The German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

Typically, the bulk of the students' work will be in the *Deutsches Institut*, but students majoring in departments other than German may take courses in an area other than language and literature. All courses are chosen in

consultation with the director of studies, whose decision is final. Middlebury welcomes applications from undergraduates enrolled at other colleges and universities.

Course Offerings

The following list is representative of the courses offered in recent years. Some may not be offered every year.

Lecture courses:
Contemporary German Drama
Superstitions
History of Eastern Europe
Economy and Society
German Family Names

Proseminars:
19th Century Novella
Detective Stories
Fairy Tales
Youth Culture in the 20th Century
Cultural History of the German Empire
Nietzsche and Art
Introduction to Comparative Literary Studies

Advanced Seminars:
Schiller's Dramas
Literature and Film
Tristan and Isolde
Brecht's Theater
Anna Segher's Novels
Teaching Landeskunde

For further information and application materials, please contact:

The School in Germany
Middlebury College
Middlebury VT 05753
(802) 443-5745
schoolsabroad@middlebury.edu
http://www.middlebury.edu/~msa

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge

"The Language Pledge"
and *"The Language Schools"*
are service marks
of Middlebury College

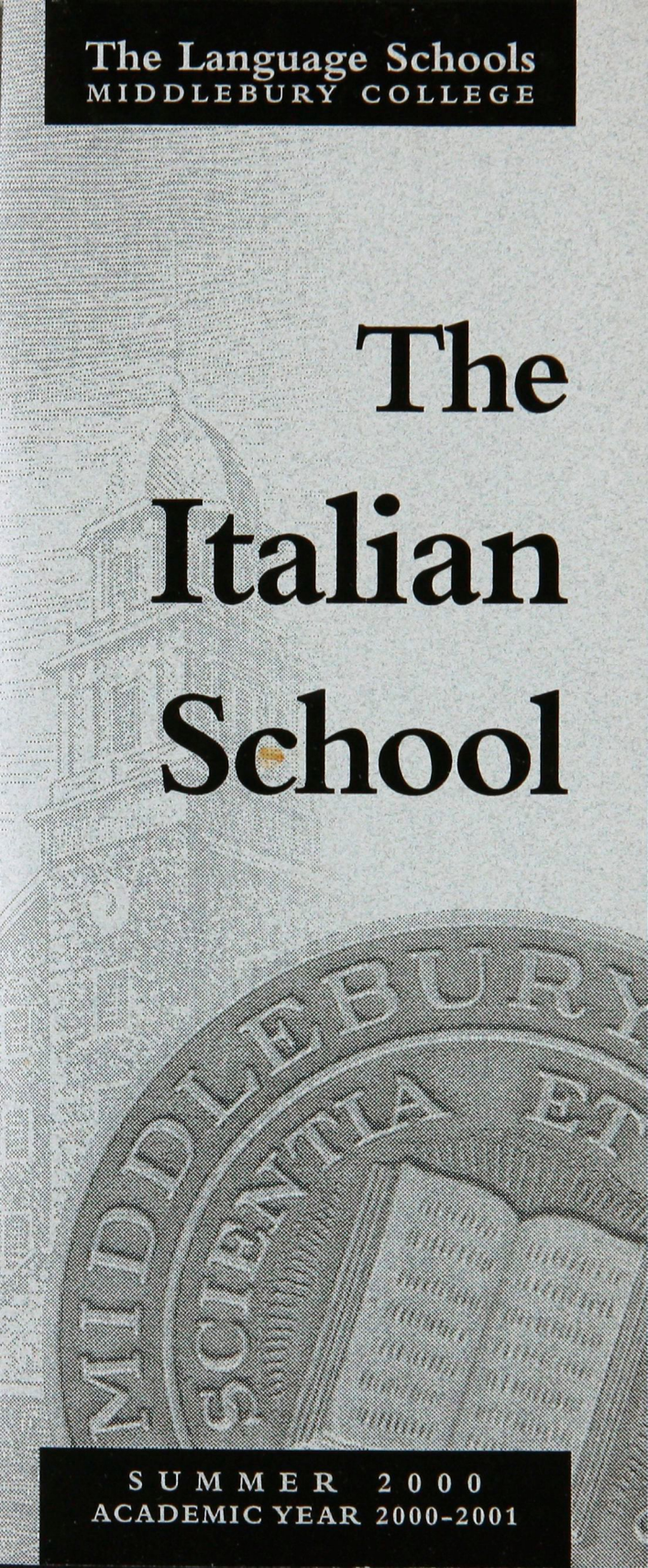
Middlebury

1800–2000

The Bicentennial Celebration

The Language Schools
MIDDLEBURY COLLEGE

The Italian School



SUMMER 2000
ACADEMIC YEAR 2000-2001

The Italian School

MIDDLEBURY COLLEGE, MIDDLEBURY, VERMONT 05753
(802) 443-5510

Summer 2000

June 23 - August 11
(Seven-Week Session)
Total: $4,620
(Tuition $2,945; Board $1,195; Room $480)

June 26 - August 11
(Six-Week Session)
Total: $4,490
(Tuition $2,945; Board $1,105; Room $440)

June 26 - July 19
(Three-Week Institute - Session I)
July 20 - August 11
(Three-Week Institute - Session II)
(Tuition $1,005 per unit - three semester hours of credit; Board $550 for each three-week session; Room $215 for each three-week session)

Academic Year 2000-01
The School in Italy
Graduate Program
Year-$11,315
Junior Program
Year - $11,485; Semester - $6,180

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Introduction to the 2000 Program

Proud of its reputation as the best and most prestigious Italian summer program on the North American continent, during the 2000 session the Scuola Italiana is again offering a wide range of challenging courses. As in the past, these courses will deal with Italian language, linguistics, and literature, as well as the culture and civilization of Italy, seen and analyzed in all their most significant aspects and manifestations. The motivation and the effort of the students selected, added to the expertise and the dedication of faculty drawn from European, American, and Canadian institutions, ensure maintenance of the School's high standards.

What makes the Middlebury experience so unique is its long-standing observance of the "Language Pledge," a commitment each student makes in writing to use the Italian language exclusively for the duration of the session. In spite of the considerable demand this formal pledge places on all, generations of students consider it a most valid and effective learning tool. Adherence to this rule is, therefore, strictly enforced at all times.

To be sure, the success of the summer session is due to a great extent to the fact that students and faculty live under the same roof and take part in all the cultural and social activities sponsored by the School: film screenings, lectures, concerts, plays, dinners, parties, and picnics. All of this contributes to create a cordial and collegial atmosphere that is very conducive to learning and is unlikely to be duplicated elsewhere.

In 2000, the first three levels of instruction will remain substantially unchanged, as will the two core courses at the graduate level: IT 502 and IT 601. Advanced culture and civilization courses and graduate literature courses will focus on the *Ottocento* and *Novecento.* They will include a course on the chamber and theatrical *Romanza* in Italy, a course on contemporary Italian cinema, an introductory course on modern and contemporary literature, a course on the most recent outcomes of Italian narrative, a seminar on literature and cinema of Italian immigration to North America, and a theater workshop that will study plays from the

twentieth century with a consideration of staging and acting techniques mainly through the production of a play. To maintain as broad a course selection as possible, the School will also offer a seminar on Dante's *Divina Commedia*, a workshop devoted to the professional development of teachers of Italian, and a course on the linguistic aspects of the Italian emigration to North America.

During the summer of 2000 the Italian School will again supplement its regular six-week graduate program with two intensive three-week sessions designed for teachers and graduate students of Italian, and taught by instructors of international prominence. Each session will consist of two courses. Each course meets Monday through Friday for two hours each day, and carries one unit or three semester hours of graduate credit. Students may enroll in either or both of these sessions, taking one or two courses per session. Students enrolled in the six-week graduate program are eligible to take one or more of these courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

A special feature of the 2000 session will be the presence on campus of the distinguished Italian movie director Francesco Rosi as "Artist in Residence," and of Italian playwright and poet Lina Riccobene as "Writer in Residence." Both students and faculty will certainly benefit greatly from the many contributions that Mr. Rosi and Mrs. Riccobene will bring to the cultural life of the Italian School.

With such an ample variety of academic offerings and the numerous cultural and social activities that are scheduled, I am confident that the 2000 summer school will be a memorable experience of learning for all students and instructors. I count on all of us to do our best to make this a most successful and fruitful period of study in the Green Mountains of Vermont.

Arrivederci.

Michael Lettieri
Director

The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Florence. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four to five hours per day in class and drill, in addition to laboratory and other homework. The demanding pace of the program is sustained through the low student-teacher ratio.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

The M.A. degree in Italian consists of four streams or areas of concentration. Students must select one stream as a major. The M.A. degree is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. Students who complete degree requirements in Florence must present an independent research project worth two units of credit.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to degree candidacy. During this summer, students take three courses, one of which must be a literature course at the 600 level or above, and one of which must be a civilization course.

Admission to the School in Italy is based on performance in the summer courses and on faculty recommendations.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

Students must fulfill the following minimum distribution requirements for the M.A. degree:

*General Studies in Italian**
1 language course (unit) at the 500-level, 1 language or linguistics course (unit) at the 600-level, 2 units in civilization, 3 in literature. Students who plan to teach and who are completing the M.A. on the Middlebury campus must also include one unit in methodology or professional preparation.

* This stream is meant for students who prefer to not "specialize" in any specific area. The courses required for this stream are culled from the other streams.

Literary Studies
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in literature; 3 units to be chosen from culture/communication and/or linguistics courses.

Language and Linguistics
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in linguistics; 3 units to be chosen from literature and/or culture/communication courses.

Culture and Communication
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in culture and communication; 3 units to be chosen from literature and/or linguistics courses.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; three graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and write a qualifying paper.

Inquiries should be addressed to the office of the dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits
Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *(All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.)*

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately

awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

Transfer Credits
After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing
Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are $1,115 (tuition $660; room and board $455).

Financial Aid
Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Scholarships
The following scholarships have been established in honor of students, friends, or faculty of the Italian School: Cesare Barbieri Endowment Fund, Pierina B. and Salvatore J. Castiglione Scholarship Fund, Joan F. Giambalvo Scholarship Fund, Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, Kenneth Sozzi Memorial Scholarship Fund, Michelina Pietrangelo Memorial Scholarship Fund, and the Antonio and Ida Quaglia Memorial Scholarship in the Italian School.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

Awards: Each summer the Merlino-Mezzotero Award and the Camillo P. Merlino Award are given to graduate students in Italian for academic achievement.

Enrollment
Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

Application and Admission
Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They

may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2001 summer session and the 2001-02 academic year abroad will be available in November 2000 from:

The Italian School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/443-5510
languages@middlebury.edu
http//www.middlebury.edu/~ls

Administration, Faculty, and Staff

Director: MICHAEL LETTIERI. Professor of Italian, University of Toronto at Mississauga. Ph.D., University of Toronto
Associate Director: ANTONIO VITTI. Professor of Italian, Wake Forest University. Ph.D., University of Michigan

Faculty
SALVATORE BANCHERI. Associate Professor of Italian, University of Toronto at Mississauga. Ph.D., University of Toronto
GAIA CAPECCHI. Instructor of Italian, Middlebury College School in Italy. Dottore in Lettere Moderne, Università di Firenze
MARIO DOMENICHELLI. Professore ordinario d'Inglese, Università di Firenze. Coordinatore del programma di dottorato in Anglistica, Università di Firenze. Dottore in Lingue Straniere, Università di Urbino
FRANCO FIDO. Professor of Romance Languages and Literatures, Harvard University; Dottore in Lettere, Università di Pisa
GABRIELLA FINIZIO. Assistant Professor of Italian, University of Delaware; D.M.L., Middlebury College
VINCENZO GATTO. Lecturer of Italian, The Pennsylvania State University. D.M.L., Middlebury College
CHRISTOPHER KLEINHENZ. Professor of Italian and Chair, Medieval Studies Program, University of Wisconsin-Madison; Ph.D., Indiana University
EDOARDO A. LEBANO. Professor of Italian, Indiana University. Ph.D., The Catholic University of America
MICHAEL LETTIERI. (see above)
LUCREZIA LINDIA. Chairperson of Foreign Languages, Eastchester School District; Instructor of Italian, State University of New York at New Paltz, Immersion Programs; Adjunct Professor of Italian, Westchester Community College. Master of Science in Education, Fordham University
GRACE MANNINO. Associate Adjunct Professor of Italian, Suffolk Community College; Lecturer of

Italian, State University of New York at Stony Brook; Teacher of Italian, French, and Spanish, Brentwood High School. Doctor of Arts, State University of New York at Stony Brook

CARLA MARCATO. Professore Associato di Linguistica Italiana, Università di Udine; Incaricata di Dialettologia Italiana, Università di Udine; Dottore in Lettere, Università di Padova

AUGUSTO MASTRI. Associate Professor of Italian, University of Louisville. Ph.D., Indiana University

ROSARIO MASTROSERIO. Ordinario di Pianoforte Principale, Conservatorio Niccolò Piccinni di Bari. Laurea in Pianoforte, Conservatorio di Foggia; Attestato di Merito, Accademia Chigiana di Siena

ANTONIO NICASO. Award-winning Italian writer and journalist

MARIA CARLA PAPINI. Professore Associato d'Italiano, Università di Firenze. Dottore in Lettere, Università di Firenze

MACE PERLMAN. Actor and mime, Piccolo Teatro di Milano. Teacher of Acting, State University of New York at Purchase. M.A., Stanford University

LINA RICCOBENE. Writer in Residence. Italian poet and playwright

FRANCESCO ROSI. Artist in Residence. Award-winning Italian filmmaker

COLLEEN M. RYAN-SCHEUTZ. Assistant Professor of Italian, University of Notre Dame. Ph.D., Indiana University

DONATO SANTERAMO. Assistant Professor of Italian, Queen's University. Ph.D., University of Toronto

UGO SKUBIKOWSKI. Professor of Italian, Middlebury College. Ph.D., Indiana University

ANTONIO VITTI. (see above)

Administrative Staff

SANDRA BONOMO. Italian School Coordinator

DENNIS MARTINEZ. Bilingual Secretary. M.A., Middlebury College; Doctoral Student, Indiana University

ANNA SKUBIKOWSKI. Assistant to the Director. B.A. candidate, Barnard College of Columbia University

INTENSIVE LANGUAGE COURSES

Daily activities normally include four to five hours of classroom instruction plus additional work in the language laboratory. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

LEVEL 100

151-152-153 Elementary Italian+

Gatto, Santeramo

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language laboratory is an integral part of the course. (3 Units)

Required Texts: P. Blelloch and R. D'Angelo. *Eccoci!* New York: John Wiley (1997); U. Skubikowski, *Workbook and Laboratory Manual for Eccoci!* New York: John Wiley (1997); M. Barsacchi and V. Gatto, *L'italiano si impara in due.* Toronto: University of Toronto Press (1993).

Recommended Text: S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti.* Milano: Garzanti (1984).

Additional reading materials will be provided by the instructors.

LEVEL 200

251-252-253 An Introduction to Contemporary Italy+

Ryan-Scheutz, Skubikowski

Intended for students at the intermediate level, this course will afford the opportunity to expand conversation, writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is contemporary Italian culture, including contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and

popular music, among others. Italian films, music, and articles from newspapers, newsmagazine, and short stories, will enhance and complete the learning experience. (3 Units)

Required Texts: U. Skubikowski, *L'Italia verso il Duemila.* Toronto: University of Toronto Press (1997); R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro.* Vols. 1-2. 2nd Edition. Toronto: University of Toronto Press (1994).

Recommended Texts: L. Polesini Karumanchiri. *L'italiano d'oggi. Note di grammatica per corsi universitari.* Toronto: University of Toronto Press (1988); S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti.* Milano: Garzanti (1984).

Additional reading materials will be provided by the instructors.

LEVEL 300

Students at the 300 level normally take 301, 303 and 359. Especially well-prepared students may substitute 360 or 370 for 359 by permission of the Director.

301 Grammar and Composition+
Finizio

This course aims at strengthening and developing the student's competence in written expression. A systematic review of complex linguistic structures of Italian will be offered. The mastery of grammar and vocabulary will be acquired through intensive practice of a variety of exercises. Regular work assignments will consist of writing short pieces of descriptive narrative and argumentative prose. The ultimate goal of this course is the mastery of correct, logical, and well-articulated expository prose, as well as the proper expression of reasoning. This course meets daily for two hours. (1 Unit)

Required Texts: M. Sensini, *Grammatica italiana per le scuole medie superiori.* Milano: Mondadori (1989); L. Polesini Karumanchiri and J. Vizmuller-Zocco, *L'uso delle preposizioni in italiano. Guida ed esercizi per corsi universitari.* 2nd Edition. Toronto: University of Toronto Press (1996); M. Sassu Frescura, *Interferenze lessicali italiano-inglese.* Toronto: University of Toronto Press (1984).

Recommended Texts: R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro.* Vols. 1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri. *L'italiano d'oggi. Note di grammatica per corsi universitari.* Toronto: University of Toronto Press (1988); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981); N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

303 Developing Oral Proficiency in Italian+
Ryan-Scheutz

This course is designed to help students develop their oral proficiency. The activities, many of which are based on Internet courseware and materials, will focus on a variety of discourse strategies, will encompass real-life linguistic tasks and situations, and will be developed through comprehensible input, role play, presentation, debate, and collaborative language use in a variety of content areas. (1 Unit)

Reading materials will be provided by the instructor.

359 Modern Italian Writers: An Introduction to the Study of Italian Literature+ Capecchi

The aim of this course is to read, analyze, and discuss texts of Italian prose, poetry, theater, and critical essays from a grammatical, syntactic, stylistic, and cultural perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, films, documentaries, group analysis of written work presented in class by students, and discussion of texts. (1 Unit)

Required Texts: V. Pratolini, *Il quartiere.* Milano: Mondadori (1999); A. Baricco, *Novecento. Un monologo.* Milano: Universale Economica Feltrinelli (1998); N. Ginzburg, *Le piccole virtù.* Ed. D. Scarpa. Torino: Einaudi Tascabili (1998); *Poesia italiana del Novecento.* Ed. U. Fiori. Milano: Edizioni Scolastiche Mondadori (1995); R. Benigni and V. Cerami, *La vita è bella.* Torino: Einaudi Tascabili (1998).

Recommended Texts: M. Hazon, *Grande dizionario Hazon Garzanti, inglese-italiano, italiano-inglese.* Milano: Garzanti (1981); N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

360 Theater Workshop+
Bancheri

For course description and texts, see 560 in the graduate section. (1 Unit)

370 Italian Cinema+
Vitti

For course description and texts, see 570 in the graduate section. (1 Unit)

GRADUATE COURSES

502 Advanced Italian: Studies in Language
Mastri

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 301 **without graduate credit** before attempting 502. (1 Unit)

Required Texts: R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro.* Vols.1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri. *L'italiano d'oggi. Note di grammatica per corsi universitari.* Toronto: University of Toronto Press (1988).

Recommended Text: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

560 Theater Workshop
Bancheri

A study of representative comic plays from the nineteenth and twentieth centuries with a consideration of acting and staging techniques mainly through the production of a specific comedy (L. Riccobene's *Non mi marito per procura*). All students in this workshop are expected to act in and/or to help in the production of the play that will be performed prior to the end of the session. (1 Unit)

Required Texts: G. Giacosa. *Teatro.* Milano: Mursia (1987); L. Pirandello. *Liolà. Così è (se vi pare).* Milano: Mondadori (1992); E. De Filippo. *Ditegli sempre di sì.* Torino: Einaudi (1988); D. Fo. *Le commedie di Dario Fo.* Torino: Einaudi (1984).

Given the special nature of this course, all additional material will either be provided by the instructor or will be available in the library.

570 Italian Cinema
Vitti

The objective of this course is to gain a better understanding of the often complex mechanism of Italian politics, the intriguing regional differences, and the civic and cultural developments that have shaped the Italian Republic since the end of terrorism. Through a pluridisciplinary approach this course will explore how contemporary Italian cinema has followed, mirrored, and often even anticipated the cultural transformation and moments of crisis in Italian society. During the summer session thirty films will be screened. Students will learn how to prepare a film analysis, will write a final essay, and will lead group and class discussions. (1 Unit)

Required Texts: P. Ginsborg, *L'Italia del tempo presente. Famiglia, società civile, Stato 1980-1996.* Torino: Einaudi (1998); M. Sesti, *Nuovo cinema italiano.* Roma-Napoli: Theoria (1994).

Recommended Text: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

601 Stylistics: Techniques of Composition and Interpretation
Lettieri

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Selections from modern authors will be analyzed for their effectiveness and manner of expression. Discussions will focus also on the language of advertising, sports, and politics, as well as the relationship between the written and the spoken language. Daily written assignments will include linguistic exercises, short translations from English into Italian, summaries, compositions, comments, and interpretations of a variety of texts. Students will be introduced also to fundamental notions of business Italian. (1 Unit)

Required Text: M. Sassu Frescura, *Interferenze lessicali italiano-inglese.* Toronto: University of Toronto Press (1984).

Recommended Texts: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981).

Additional reading materials will be provided by the instructor.

672 Introduction to Modern and Contemporary Italian Literature
Domenichelli

This course will cover Italian literature from the beginning of the nineteenth to the end of the twentieth century. Major authors will be read against the background of Italian political and cultural history. Beginning with an overview of eighteenth-century cosmopolitan writers and a selection from the works of Baretti, Goldoni, Alfieri, and Parini, the course will then focus on Italian Romanticism with particular reference to Foscolo and Leopardi. The development of the novel will be considered from Manzoni to Nievo to the authors of the end of the century (Verga, D'Annunzio, De Roberto), and the representative writers of the twentieth century (Svevo, Pirandello, Pavese, Vittorini, Calvino). Changing attitudes in poetry will be illustrated by a selection of readings ranging from the Decadence (Pascoli, Gozzano, the *crepuscolari* poets) to "Avanguardia" (Marinetti and Futurism), Dino Campana, the "Ermetici" (Ungaretti, Montale), the "Transavanguardia" and some of the poets and novelists of the new generation. (1 Unit)

Required Text: Mario Pazzaglia. *Scrittori e critici della letteratura italiana. Ottocento e Novecento. Antologia con pagine critiche e un profilo di storia letteraria.* Vol. 3 (vol. unico). Terza Ed. Bologna: Zanichelli (1996).

Additional reading materials will be provided by the instructor.

702 Literature and Cinema of Italian Immigration to North America
Vitti

This course is an introduction to the literature and cinema of the Italian immigration to North America. The socio-cultural aspects of fiction and nonfiction works on immigration will be analyzed as well as some of their cinematographic, poetic, and theatrical counterparts. Themes to be studied include: exile, prejudices and stereotypes, education, the role of women, the family, language, the return to the native country, departure, the mafia, and finally immigration as a metaphor of life. (1 Unit)

Required Texts: Amerigo, a cura di A. Vitti e M. R. Pignatelli Mercuri. Welland (Ontario): Soleil (2000); H. Bartolini. *Umbertina.* New York: The Feminist Press (1999); J. Tusiani. *La parola difficile. Autobiografia di un italo-americano.* Fasano di Puglia: Schena Editore (1988); A. Miller. *Uno sguardo dal ponte.* Torino: Einaudi (1959); P. D'Angelo. *Son of Italy.* Tradotto in italiano da S. Pendola. Salerno: Il Grappolo (1999).

771 Recent Trends in Italian Narrative
Papini

This course aims to provide an overview of the most recent developments in Italian narrative literature in the past twenty-five years. The most significant literary trends of this period will be examined through the works of six leading contemporary authors. Topics will include: Italo Calvino's deconstructionist experimentalism, Paolo Volponi's antiutopia, Antonio Tabucchi's political and social commitment, Daniele Del Giudice's incisive language, the postmodern experience of Enrico Brizzi's writing, Aldo Nove's "cannibalistic" literature. (1 Unit)

Required Texts: Scrittori a confronto, a cura di A. Dolfi e M.C. Papini. Roma: Bulzoni (1998); I. Calvino. *Se una notte d'inverno un viaggiatore.* Torino: Einaudi (1982); P. Volponi. *Il pianeta irritabile.* Torino: Einaudi (1978); A. Tabucchi. *Sostiene Pereira.* Milano: Feltrinelli (1994); D. Del Giudice. *Mania.* Torino: Einaudi (1997); E. Brizzi. *Jack Frusciante è uscito dal gruppo.* Milano: Baldini e Castoldi (1994); A. Nove. *Woobinda.* Torino: Einaudi (1998).

800 Independent Study
Lettieri
By permission only. (1 Unit)

DM 902 Research Paper
Lettieri

SUMMER INSTITUTE COURSES

Students enrolled in the six-week graduate program are eligible to take one or more Institute courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

SESSION I: JUNE 26-JULY 19

663 Dante's *Divina Commedia*
Kleinhenz

Through a reading of selected cantos of the *Divina Commedia* we will seek to obtain a sense of Dante's unique achievement in Western literature. Among other things, we will consider Dante's poem within the literary and cultural traditions of Antiquity and the Middle Ages and from a variety of critical perspectives. We will focus attention on the various artistic and rhetorical strategies that the poet employs in the *Commedia* to achieve his vision of a perfectly ordered universe, as well as on the major themes that run throughout the poem: the nature and function of allegory; the problems posed by language and its expressive limits; the relationship between Papacy and Empire; the nature and role of history and myth; the role of philosophy and poetry in the search for divine truth; the very real problem of evil in the world; the role of the poet and artist in society; and the moral system that underlies the operation of

Divine Justice and sets the stage for the drama of sin in the *Inferno,* the redemptive progress through the *Purgatorio,* and the eternal bliss of *Paradiso.* (1 Unit)

Required Text: D. Alighieri. *La Divina Commedia.* Ed. N. Sapegno. Vols. 1-3. 3rd Edition. Firenze: La Nuova Italia (1995).

690 The Content and Learning Strategies in the Teaching of Italian
Bancheri, Lindia, Mannino

The objective of this course is to prepare for the teaching of Italian language and culture through theoretical and practical pedagogy. A variety of techniques will be discussed. Lessons will focus on syntax, morphology, lexicon and spelling, use of media and technology, communicative activities, authentic material, cooperative learning, interdisciplinary teaching, creative games, and assessment. (1 Unit)

Materials for this course will be provided by the instructors.

Recommended Texts: M. Danesi, *Il cervello in aula.* Perugia: Guerra (1998); E. Delle Donne. *L'italiano praticamente. Attività e giochi per l'insegnamento della lingua.* Perugia: Guerra (1996); *Standards for Foreign Language Learning in the 21st Century.* Lawrence, KS: Allen Press (1999).

SESSION II: JULY 20-AUGUST 11

685 The Chamber and Theatrical Art Song in Italy between the Late Nineteenth and Early Twentieth Centuries
Mastroserio

The aim of the course is to provide the students with a vast overview of the development in Italy of the phenomenon known as Art Song (Romanza) in both its theatrical and chamber form. Within the purview of a careful analysis of the major traits of the Italian Art Song, the course will look at the relationship between literary texts and music, the socio-cultural context, the protagonists/characters, and the musical scores. Authors include Rossini, Bellini, Donizetti, Mercadante, Verdi, Puccini, and Mascagni. (1 Unit)

Required Text: F. Sanvitale, *La vita e le opere di F. P. Tosti.* Torino: EDT (1996).

Recommended Texts: E. Surian. *Manuale generale di Storia della Musica.* Vol. 3. Milano: Rugginenti (1991); V. Terenzio. *La musica italiana nell'Ottocento.* Milano: Bramante (1976).

Additional reading materials will be provided by the instructor.

720 From Italy to America: A Linguistic Perspective

Marcato

The course deals with the linguistic aspects of the Italian emigration to North America, the United States in particular. Topics to be treated include the linguistic conditions of the emigrants at the moment of departure, the contact between the emigrant's language (Italian and/or dialect) and English, the traits of "Italian American" or "Italiese" and their documentary sources, the contemporary presence of Italian and of Italianisms in American English. (1 Unit)

Required Text: H. Haller. *Una lingua perduta e ritrovata: l'italiano degli italo-americani.* Firenze: La Nuova Italia (1993).

LECTURE SERIES

S. Bancheri, University of Toronto
*"Analisi dei risultati dell'*ITA Placement Test: *una radiografia degli studenti della Scuola Italiana."*

M. Domenichelli, Università di Firenze
"Il declino della 'leggenda americana' nell'Italia del neorealismo fra cinema e letteratura"

F. Fido, Harvard University
"Mondo come teatro. La lingua dei personaggi, delle cose, dei luoghi nelle commedie di Goldoni"

C. Marcato, Università di Udine
"Tipologia dei nomi degli 'Italian Restaurants' in America"

C. Kleinhenz, University of Wisconsin-Madison
"Dante interdisciplinare: arte e poesia"

E.A. Lebano, Indiana University
"L'insegnamento dell'italiano negli Stati Uniti: dove, come e perché lo si insegna. Passato, presente e prospettive per il futuro"

A. Nicaso, Award-winning Italian writer and journalist
"La mafia: dalle Little Italies ai santuari della finanza"

M. Perlman, Actor and mime, Piccolo Teatro di Milano
"Le maschere della Commedia dell'Arte"

L. Riccobene, Italian poet and playwright
"La genesi di Non mi marito per procura*"*

The School in Italy

Via Verdi, 12
50122 Florence, ITALY
Tel. 011-39-055-24-57-90
Fax. 011-39-055-24-57-90
e-mail: barsanti@middlebury.edu

Director: Anna Barsanti
Assistant: Patrizia Nesti

The school, or *Sede,* is located in the center of Florence, a block from Piazza Santa Croce and a short walk from the University. Additional classrooms are located at Piazza Santo Spirito. Housing is not provided for students, but the school furnishes a list of apartments and families where students have lived in previous years, and every effort is made to help students find congenial housing in Florence. All courses organized by Middlebury College not held at the University of Florence meet at the *Sede.*

THE GRADUATE PROGRAM

After successfully completing three courses (units), including a 600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with one year-long course (from September to May) in literature and two semester-long courses (from September to December) in language and linguistics at the *Sede.* In October, after consultation with the Director, students choose two University of Florence courses in the area of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, and literature. Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500-level, one language or linguistic course (unit) at the 600-level, two units in civilization, and three in literature.

Every graduate student must complete an independent research paper based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35-40 pages in length) should demonstrate a high level of

written control of the language as well as critical and analytical skills.

Courses

Following are the course descriptions for the language, linguistics, and literature courses that will be taught at the *Sede* during the 2000-2001 academic year. **Please note that all courses are subject to change.**

Language

Methods of Critical and Applied Analysis
This course intends to improve writing skills in Italian. Students will analyze various types of texts for language structure, vocabulary, and idiomatic usage, with special attention paid to logical presentation and the language of literary and cultural criticism. (1 Unit)

Linguistics

History of the Italian Language
Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. After examining how Italian and other Romance languages evolved from Latin, we will then consider the development of the vernacular and the preeminence of Florentine in the late Middle Ages. Next, we will turn to the influence of dialects and the development of modern standard Italian from 1861 to the present. Finally, we will discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine what constitutes modern usage and style. (1 Unit)

Literature

***Orlando Furioso* and the Epic Tradition**
Ariosto's *Orlando Furioso* will be examined in several contexts: the history of the period; the life of the author; his other works relevant to the poem (particularly his satires and plays). We will also consider its place within the wider context of Italian literature, including Ariosto's contemporaries, Machiavelli, Bembo, and Castiglione.

Prior to reading *Orlando Furioso*, we will study the tradition of chivalric epic poetry from its origins in France to its first diffusion in Italy and its learned fifteenth century precedents, Pulci's *Morgante*, and Boiardo's *Orlando Innamorato*. Various comparative readings will show how Ariosto reinterpreted and renewed a narrative genre which at the beginning of the sixteenth century seemed to be in decline.

We will also examine the problems tied to the genesis of *Orlando Furioso* (including the so-called *Cinque Canti* that were discovered posthumously but were never included), along with the originality of Ariosto's editing and his particular literary devices. We will seek to understand the sense of a literary work that infuses a "low" genre (oriented toward the comic, the fable, and the adventure) the gravity of a general rethinking of the myths, utopias, conquests, and disappointments of the Humanist and Renaissance civilization at its dramatic close. (2 units)

Please note: should the number of enrolled students exceed 12-15, the following literature course will be offered in addition to the one above.

Boccaccio and the *Novella* Tradition Between the Fourteenth and the Sixteenth Century
We will first examine the writing models of the *novella* that precede the *Decameron* (for example, the *Novellino*). The course will then focus on the study of Boccaccio's formative years and on an in-depth reading of the *Decameron*. Next, we will examine *novella* after Boccaccio, from the 14th and the 16th century. Readings from Sacchetti, Giovanni Sercambi, Masuccio Salernitano, Sabatino degli Arienti, Bandello, and Aretino, will help us to understand how these writers reacted to the model proposed by the *Decameron*. Finally, we will consider how the same model was applied to other literary genres, plays such as Bernardo Dovizi's *La Calandria*, or Machiavelli's *La Mandragola*, or in chivalric epic poetry like Ariosto's *Orlando Furioso*. (2 Units)

THE UNDERGRADUATE PROGRAM

Middlebury's Undergraduate Program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes acquisition of language skills and intellectual development through a curriculum of linguistic, literary, and cultural study exclusively in Italian.

Middlebury welcomes applications from Middlebury College undergraduates as well as undergraduates enrolled at other colleges and universities. To be eligible for enrollment, students must have completed the equivalent of five semesters of college-level Italian with a B average and at least a B- average overall. Although participation in the seven-week Italian School summer session on the Middlebury campus is not normally a condition of acceptance, it is recommended and may be required of students considered to need further preparation.

Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

Qualified students may enroll for the fall or spring semester or for the full academic year. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to May. Courses at the University of Florence run on a slightly different schedule than those at the *Sede*, from October to approximately mid- to late June.

All students spend the first week before classes begin establishing their living arrangements. Semester students enroll for four courses at the *Sede* only. Full-year students, with junior standing, are expected to take a year-long course at the University of Florence as part of their program of study. Enrollment at the University offers a special opportunity to maximize intellectual and linguistic growth and is strongly encouraged. The director will guide students toward courses most appropriate to their intellectual, linguistic, and curricular interests.

By special arrangement, courses in studio art are available to qualified students. Special permission is required.

For Middlebury College students the deadline

for application is February 1 for the fall semester, spring semester, and the full year. For non-Middlebury students, the application deadline is March 1 for fall semester or full year, and October 15 for the spring semester.

Financial Aid
The Middlebury College School in Italy offers financial assistance to Middlebury College undergraduates. Undergraduates from other institutions are encouraged to contact their home financial aid and/or study abroad offices to ascertain whether they are eligible to receive federal, state, or institutional aid to attend the School in Italy.

Courses
The following courses are scheduled to be offered at the *Sede* in 2000-2001. **Please note that all courses are subject to change.**

Language

Advanced Language Practice I *(Fall)*
The course is structured to meet the needs of undergraduates who have completed the equivalent of five semesters of Italian. Students will achieve greater control and consistency in the use of more difficult structures, such as the subjunctive, and subordination in general. Regular written assignments based on readings for the course are intended to give students opportunity for practice in a less structured format. Reading assignments are also intended to provide a context as well as a content for the study of grammar. A variety of classroom techniques are intended to appeal to different tastes and needs. (1 Unit)

Advanced Language Practice II *(Spring)*
The principal goal of the course is to improve writing skills. To this end, we will focus our attention on morphology, syntax, and stylistics, with the aim of generalizing and systematizing knowledge to arrive at a logical control of written expression and greater syntactic-textual competence as authors and readers. Listening comprehension and reading assessment will serve as a stimulus to approach the content and form of a variety of texts, and to improve oral skills, both in the correct use of

grammar and in understanding fine nuances of meaning. (1 Unit)

Literature

Aspects of Nineteenth and Twentieth Century Italian Literature *(Fall)*
In this course, we will investigate the development of Italian literature from the end of the nineteenth century into the twentieth century. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then focus on the novels of Pirandello and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists, to the diverse results achieved by such twentieth century poets as Saba, Ungaretti, and Montale. (1 Unit)

Survey of Medieval and Early Renaissance Italian Literature *(Spring)*
This survey will trace the origins of Italian literature in vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will conclude with a consideration of lyric poetry and the treatise in the *Cinquecento.* Authors include Dante, Petrarch, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli, and Bembo. (1 Unit)

History

Tuscan: Geography, History, and Culture of a Region *(Fall)*
The course has the purpose, both through classes and guided visits, to introduce students to Tuscany, a region eminently central to the Italian peninsula. Characterized by a unity which is the result of a long historical tradition, Tuscany can be taken as a reference point for the history of the whole country. We will consider various aspects of the cultural life of this important region, analyzing its history as

well as its socio-economic and religious developments. (1 Unit)

Florence from the Thirteenth to the Sixteenth Centuries: A Portrait of a Society and its History *(Spring)*
This course provides a comprehensive overview of the "golden centuries" of Florentine history by examining its various aspects in their socio-historical context. Along with other essential information for understanding Florentine civilization, we will describe the political and institutional characteristics, the vocabulary, and the concept of the medieval/Renaissance city-state. Study will focus on the following areas:

1) economic activity, the source of the prosperity which gave Florence its supremacy in Tuscany and made possible its extraordinary artistic and architectural development;

2) the family, the basic unit of social organization and the center of physical and psychological affirmation for the individual;

3) the life of the urban community, including, among other aspects, its different levels of literacy, public morality, religious practices, and the spread of urban violence.

The course will not follow one text for its structure and information. Instead it will draw from documentary sources, the most recent contributions to historiography, and from lecture-visits to urban sites relevant to the course. (1 Unit)

Art History

Art in Florence in the Fourteenth and Fifteenth Centuries *(Fall)*
A study of the artistic development of Florence during the fourteenth and fifteenth centuries through painting, sculpture, and architecture examined in a historical and social context. The work of art will be understood not only as an individual expression, but also as a faceted mirror of the culture and society in which it was produced.

After a short historical survey of the major Florentine and Tuscan monuments and artists from the end of the *Duecento* through the fourteenth century (such as the Pisano workshop for sculpture and architecture and Giotto for painting), the

course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. After considering Brunelleschi, Donatello, and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico, and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, teacher of Leonardo da Vinci. (1 Unit)

Please note: should the number of enrolled students exceed 12-15, the following art history course will be offered in addition to the one above.

Giotto and Tuscan Art from the Late 13th to the First Half of the 14th Century *(Fall)*
The course will analyze one of the most important artists of all time, Giotto, with whom, according to the historian Giorgio Vasari, the rebirth of the arts began. The scope of the course will be to study Giotto's work in its various stages and to consider the contribution that he made as the forerunner of Renaissance Art. Attention will also be paid to the relationship between the painter and the sculptors Nicola, Giovanni Pisano, and Arnolfo di Cambio. After having briefly highlighted Giotto's role in the field of the architecture, the term will conclude with an examination of the most important members of his school - Taddeo Gaddi, Stefano, Giottino, Giovanni da Milano, and Maso di Banco. (1 Unit)

Introduction to High Renaissance and Mannerism *(Spring)*
After an introduction to the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico and Verrocchio's workshop (Botticelli, Perugino, and Leonardo), the course will examine the genesis of the High Renaissance Classical Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello, and others such as Fra' Bartolomeo and Andrea del Sarto.

A detailed analysis of art produced in the first two decades of the sixteenth century will lead us to identify the first signs of the mannerist style

which will later become evident in the works of Pontormo and Rosso.

Attention will be given to some specific topics of the period 1540-1570 which was characterized by the triumph of courtly art, seen in such manifestations as the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc. (1 Unit)

Political Science

The European Union: Problems and Perspectives of Integration *(Fall)*
This course will concentrate on some basic matters relative to the political and economic strategies of countries which form the European Union. We will begin with a summary of the European Union's main stages, informing the students about the political framework within which it originated and has hitherto operated. Particular attention will be paid to the problems that occurred as a result of the integration of different socio-political systems and of areas that present diverse characteristics of development and different growth potentials, for example the Franco-Germanic and English system and the Mediterranean area (Italy, Spain, Greece). In an attempt to outline the current political scene as completely as possible, the position of resistance and open aversion that exist within the integration movement will also be discussed. (1 Unit)

Cinema

Themes and Genres of Italian Cinema *(Spring)*
This course will survey the stylistic themes and the major genres of Italian film. We will begin with an examination of the themes of the 1940's (*calligrafismo,* war, and propaganda films), progressing to *Neorealism* (Visconti's *Ossessione*), the economic boom (Fellini's *La dolce vita*) and later periods. (1 Unit)

Courses at the University of Florence
From two to eight courses in each of the following subject areas are regularly offered at the University of Florence:

Archeologia
Archeologia e storia dell'arte greca e romana
Filologia
Letteratura italiana
Linguistica
Museologia
Organizzazione internazionale
Relazioni internazionali
Sistema politico italiano
Sistemi sociali comparati
Sociologia della comunicazione
Sociologia della famiglia
Sociologia urbana
Storia contemporanea
Storia dei movimenti e dei partiti politici
Storia dei movimenti sindacali
Storia del cinema
Storia del pensiero politico contemporaneo
Storia del Rinascimento
Storia del Risorgimento
Storia del teatro e dello spettacolo
Storia dell'arte
Storia dell'integrazione europea
Storia della lingua italiana
Storia delle dottrine politiche
Storia delle tradizioni popolari
Storia economica e sociale del Medioevo
Storia economica e sociale dell'età industriale
Storia medioevale
Storia moderna
Storia romana

For more information and an application, please contact:

The School in Italy
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
Graduate program:
(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls
Undergraduate program:
(802) 443-5745
schoolsabroad@middlebury.edu
http://www.middlebury.edu/~msa

NOTES

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

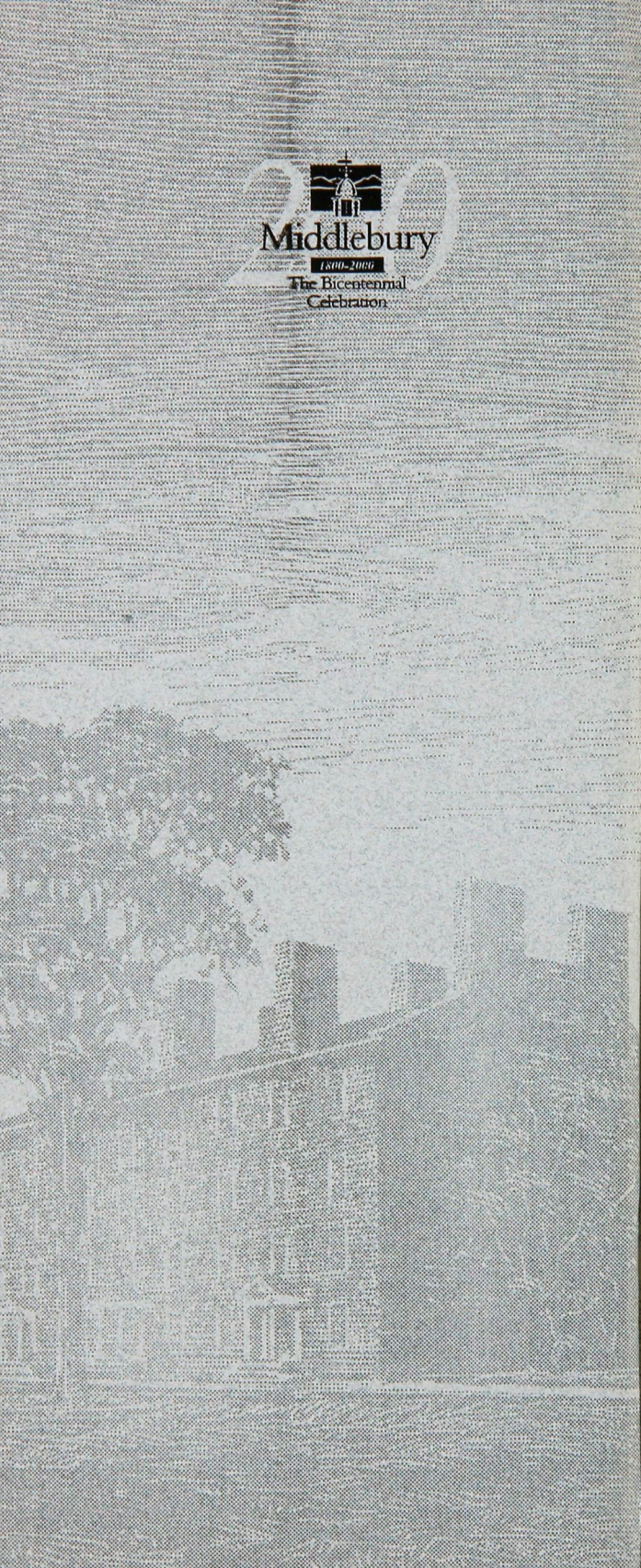
The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Tide 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

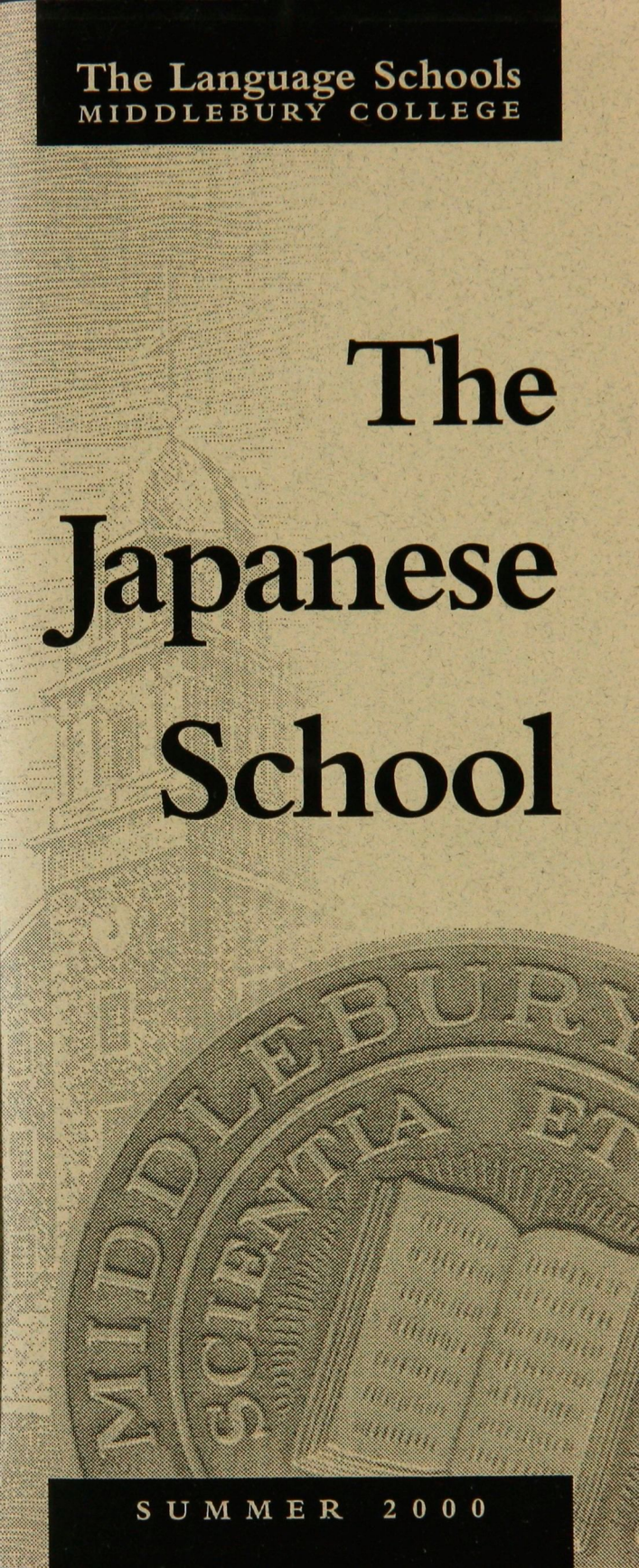
The Language Pledge

"The Language Pledge" and *"The Language Schools"* are service marks of Middlebury College


Middlebury
1800-2000
The Bicentennial
Celebration

The Language Schools
MIDDLEBURY COLLEGE

The Japanese School



SUMMER 2000

The Japanese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510

Summer 2000

Nine-Week Session
June 9 - August 11
Total Fees: $6,040
(Tuition $3,915; Board $1,520; Room $605)

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Letter from the Director

As East and West become closer and closer, the need for specialists well-versed in the Japanese language and culture becomes ever greater. Since its beginning in 1970, the Japanese School at Middlebury has contributed substantially to Japanese language instruction in this country, providing many individuals with the language skills necessary to succeed in their professions.

Each year we have made improvements in our program, and we anticipate that the summer of 2000 will be an exciting and fulfilling experience for future leaders in a variety of fields requiring Japanese language skills. The program consists of three levels of basic language instruction as well as intermediate and advanced courses. All courses incorporate authentic materials in order to facilitate proper and natural language acquisition. The material covered at each level is challenging and the pace is rapid, but by giving individual attention to each student admitted to the program, able and well-prepared instructors insure that the challenge is not impossible.

In its 30 years of existence, the school has built upon Middlebury College's tradition of commitment to language study, and has cultivated a reputation for dedicated and well-trained instructors, as well as the students of the highest caliber. Many of the students have commented that their experiences of intensive summer program at Middlebury were much more effective and productive than any they experienced including living in Japan.

Living and studying together with other highly motivated students and extremely well-qualified and experienced language teachers will certainly help you develop and solidify your language skills. The Japanese School is committed to upholding the highest standards for Japanese language study and instruction. We welcome serious and eager students, and we look forward to spending an enjoyable summer in an environment where speaking, reading, and interacting take place entirely in Japanese.

Masakazu Watabe

The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

Credit

Credit is defined in terms of units. One unit equals three semester hours. Each four-course load offered during the nine-week session of the Japanese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 nonrefundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the Japanese School are available from:

The Japanese School
Hillcrest 9
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/~ls

Administration and Faculty

Director

MASAKAZU WATABE Professor, Department of Asian and Near Eastern Languages, Brigham Young University. Ph.D., University of Southern California

Director Designate

DENNIS WASHBURN Associate Professor, Dartmouth College. Ph.D., Yale University.

Faculty (Professors in Charge)*

MASAKAZU WATABE (Elementary Japanese)

ALAN WORTHAM (Second-Year Japanese)
ABD, University of Minnesota

MASAKAZU WATABE (Advanced Second-Year Japanese)

KENICHI MIURA (Third-Year Japanese)
Assistant Professor of Japanese, Harvard University. Ph.D., University of Wisconsin.

DENNIS WASHBURN (Fourth-Year Japanese)

Administrative Staff

LINDA A. LAROCQUE Coordinator

RUSSELL WASDEN Bilingual Secretary

* *Faculty listing is subject to revision; other faculty to be appointed.*

Course Offerings

JA 101-102-103-104 Elementary Japanese
Watabe, Hayashi, Eda, Oya, and Staff

This course covers the basic framework of the Japanese language: grammatical structures, vocabulary, *hiragana*, *katakana*, and some elementary *kanji*. It focuses on building a solid foundation in the structure of the Japanese language, and on developing conversational, reading, and writing skills. Students will attend classes for four-to-five hours each day. There will be one hour of lecture in English to discuss the structure of the language and its culture; then the class will be divided into three small groups to participate in creative drills and communicative exercises with authentic situations and materials, and to begin reading elementary stories and writing sentences in Japanese. Because the course covers one year's worth of material in nine weeks, the program is extremely intensive and students should understand that the class will move quickly and require a great deal of memorization and practice. Daily work outside of class is expected to average between four and six hours.

At the end of the session, students should be able to conduct basic conversations in Japanese, write simple compositions, and read short pieces written within the vocabulary and grammatical limitations of first-year Japanese. Students may be able to attain a good command of basic Japanese and will likely have acquired important socio-cultural information which they can further develop as they go on to study at the second-year level. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part I and Part II*, Yale University Press. Other supplementary materials for reading, writing, and conversation.

JA 197-198-199-200 Second-Year Japanese
Wortham, Uchida, Omoto, and Staff

This course is designed for students who have completed one year of relatively rigorous formal training (or its equivalent) in both spoken and written Japanese. It seeks to reinforce students' control of those major grammatical items that appear in introductory texts, and to present more advanced grammatical and vocabulary items. Students will review the basic grammar introduced in first-year Japanese through reading, writing, and other activities. More advanced grammatical points and vocabulary items will also be introduced to make the transition to intermediate Japanese easier and smoother. Students will attend class for four-to-five hours each day: one hour of lecture in English and three hours working in small groups on creative pattern drills and communicative exercises with authentic situations and materials. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, and have the basic skills that would be required to live in Japan: making requests, making phone calls, reporting events, making reservations, asking for permission, etc. Students will improve their abilities to understand and produce original sentences with relative ease in various situations, and will be able to read authentic stories and articles in Japanese. They will also learn the basics of *kanji* and how they are put together to learn *kanji* more systematically. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part II and Part III*. Other supplementary materials for reading, writing, and conversation.

Recommended Texts: Nelson, *The Modern Reader's Japanese-English Character Dictionary*. S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar*, Tokyo, The Japan Times.

JA 201-202-203-204 Advanced Second-Year Japanese
Watabe, Ishida, and Staff

The Advanced Second-Year course is designed for students who have had at least one year of instruction at the college level or have lived in Japan for more than three months using the Japanese language. The students will review the basic structure in addition to going through rigorous drills and communicative exercises to internalize the grammar. They will also review the basics of *kanji* and the fundamental reading strategies to enhance their skills with the written language. They will be exposed to authentic stories, articles, and videos in order to learn and enrich their cultural awareness of the Japanese people. Students will attend class for four-to-five hours each day: one hour of lecture in English and three hours working in small groups. Two hours will be for spoken and listening comprehension and one for reading and writing. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, basic reading strategies and basic skills to learn the language on their own in their own fields of interest. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part II and Part III.* M. Watabe, *Toward Better Japanese, Part I and Part II.* Other supplementary materials for reading, writing, and conversation.

Recommended Texts: Nelson, *The Modern Reader's Japanese-English Character Dictionary.* S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar,* Tokyo, The Japan Times.

JA 301-302-303-304 Intermediate Japanese
Miura, Hiroe, and Staff

Students taking Intermediate Japanese should have had at least two years of rigorous formal language training. A variety of authentic materials including essays, short stories, a movie script, and newspaper articles will be used as texts. The course will be conducted entirely in Japanese. Students will attend class for four-to-five hours each day. Daily work outside of class is expected to average between four and six hours. Students will gradually learn most of the *joyo kanji.* Emphasis is on development of reading skills and strategies, yet the other language skill areas will also receive attention. Writing should improve through various exercises and compositions while speaking ability will be enhanced through oral drills and conversation. Course materials are designed to foster an appreciation of the socio-cultural background of contemporary Japan. A Japanese made-for-TV movie will provide additional aural-oral practice.

By the end of the session, students' reading ability should enable them to handle modern Japanese materials with the help of the dictionary. They should also be able to carry on daily conversation with relative ease. (4 units)

Recommended texts: Kenkyusha, *New Japanese-English Dictionary.* Nelson, *The Modern Reader's Japanese-English Character Dictionary.*

JA 401-402-403-404 Advanced Japanese
Washburn, Watanabe, and Staff

This course is designed for graduate and undergraduate students with advanced skills in spoken and written Japanese. The prerequisite is at least three or more years of rigorous formal study in modern Japanese.

Instruction takes a multi-skilled approach with focus upon reading various authentic materials such as scholarly readings, newspapers, novels, and essays. Extensive use of video and audio tapes will aid in improving aural-oral skills. This course will be conducted entirely in Japanese and so it requires a high level of proficiency in all four language areas. The course will also emphasize advances

in writing ability. Students will produce considerable amount of writing which will be corrected and explicated in individual diagnostic sessions.

By the end of the session, students should have greater fluency in daily conversation and enhanced ability to express their views on various subjects. Students attend class for four-to-five hours each day. Daily work outside the classroom requires an average of four to six hours. (4 units)

Recommended Study Tools: Students are strongly encouraged to bring an electronic Japanese-English dictionary for personal use.

Special Seminar in Japanese Literature
Washburn

This seminar is designed for advanced students interested in Japanese literature. Students will read representative Japanese literary works and discuss their values, styles, and contents. Dr. Dennis Washburn is a prominent Japanese literature specialist.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

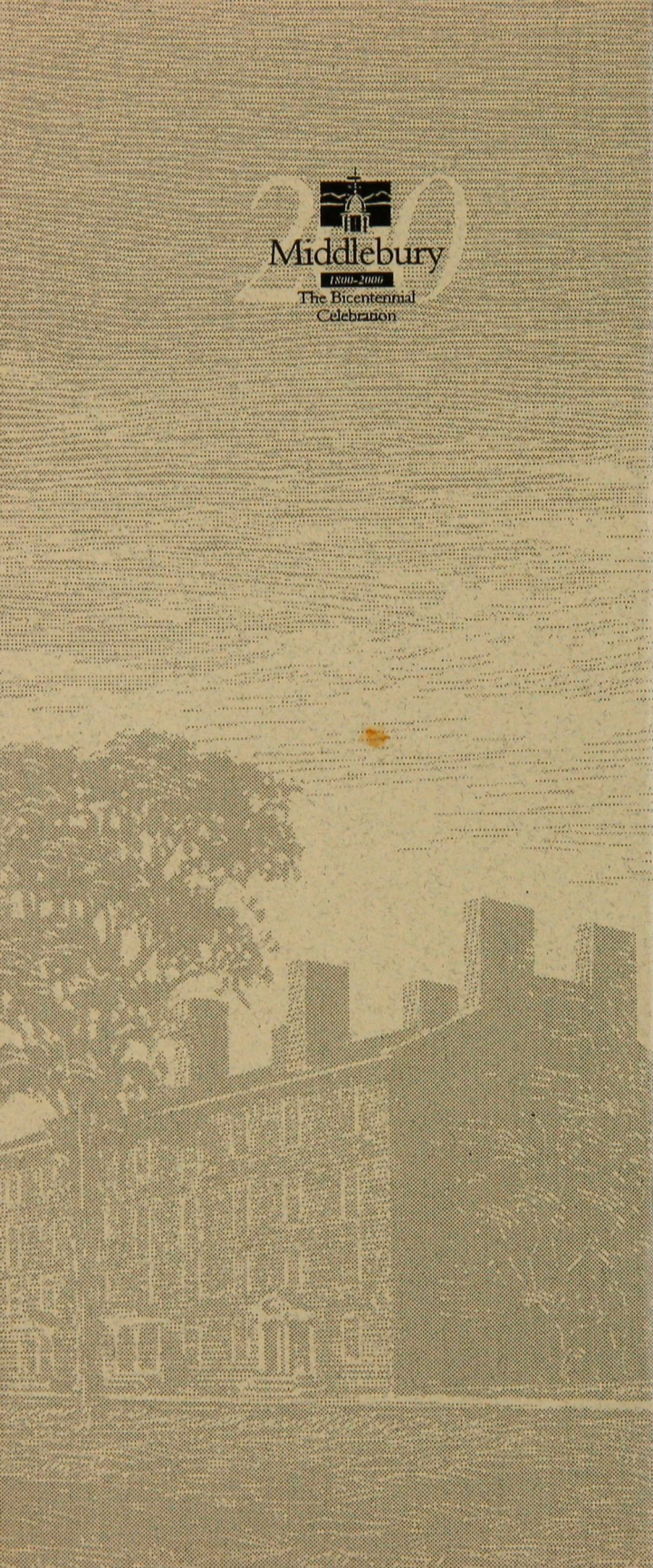
Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Tide 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge

"The Language Pledge"
and *"The Language Schools"*
are service marks
of Middlebury College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Middlebury
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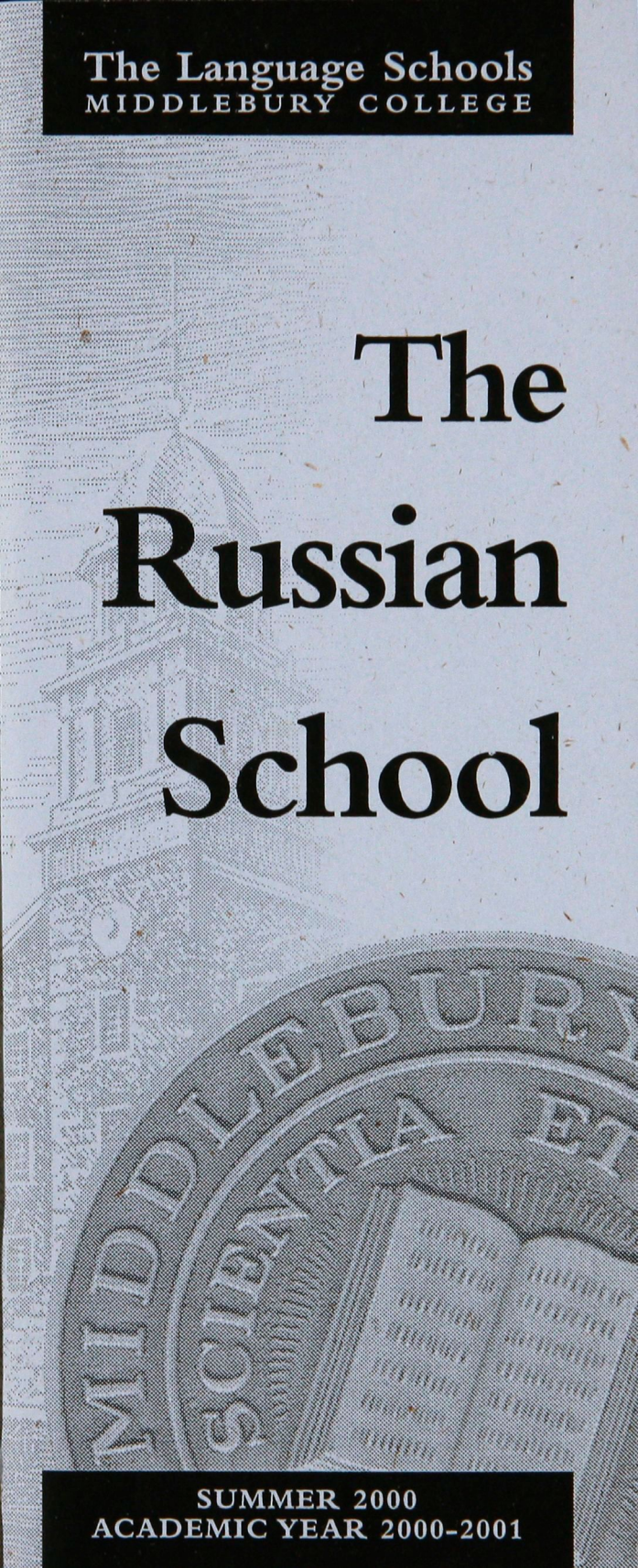
The Bicentennial
Celebration

The Language Schools
MIDDLEBURY COLLEGE

The Russian School



SUMMER 2000
ACADEMIC YEAR 2000-2001

The Russian School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510

Summer 2000

Nine-Week Session
June 9 - August 11
Total Fees: $6,040
(Tuition $3,915; Board $1,520; Room $605)

Six-Week Session
June 26 - August 11
Total Fees: $4,490
(Tuition $2,945; Board $1,105; Room $440)

Academic Year 2000-2001

The School in Russia
Graduate Program in Moscow
Undergraduate Programs in Moscow and Irkutsk
Tuition*: Full year $17,770; Semester $11,000

Undergraduate Programs in Voronezh and Yaroslavl
Tuition*: Full year $16,470; Semester $8,235

**Fee for programs in Russia includes tuition, room (homestays in Moscow, Voronezh, and Yaroslavl additional), insurance, visa, excursions, and round-trip air fare between New York City and each site. In Voronezh and Yaroslavl, the comprehensive fee also includes lunch Monday through Friday.*

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LETTER FROM THE DIRECTOR

Dear Students of Russian:

I am delighted to welcome you to the year 2000 summer session of the Middlebury College Russian School. I myself studied in the Russian School in the summer of 1980, so this summer marks the 20th anniversary of my affiliation with Middlebury. I have also taught in the Russian School, but this will be my first summer as director. I hope to maintain and build on the wonderful traditions developed by my predecessors in this position, especially Professor Alexander Woronzoff-Dashkoff, Professor David Bethea, and the late Professor Robert Baker. I am excited by the opportunities and language adventures that lie ahead and look forward to doing everything possible to make this summer productive and exciting for all of us.

For more than 50 years, the Middlebury College Russian School has maintained a reputation as one of the very best summer Russian immersion programs in North America. Our alumni have entered many different fields—working in journalism, business, education, government, non-profit organizations—and have done so with great success. Many well-known professors of Russian literature, history, politics, and geography have studied or taught in the Russian School. The Russian School has played an important role in the development of instructional materials and, in many cases, has been at the leading edge of major developments in the learning and teaching of Russian in North America.

The three key factors in the success of language education at the Russian School are the faculty, the students, and the language pledge. The Russian School faculty are recruited from all over the world. Most are native speakers of Russian with many years' experience teaching Russian as a foreign language. Every Russian School teacher is always ready to help Russian School students; if you need to ask a question or want to talk about something you read or heard on the radio, you can ask any teacher, not just those teaching the class in which you are enrolled.

In the past few years, Russian School students have come from all 50 states and from all over the world. They are as diverse as any student body in the United States. What unites them is their incredibly strong motivation to study Russian. The students who come to Middlebury in the summer arrive ready to absorb all the language they can, and they breathe, eat, and sleep Russian for 9 weeks (undergraduate) or 6 weeks (graduate). The program provides opportunities for students to socialize in Russian at every meal, in our evening tea salons, and before and after cultural events. Students also read Russian newspapers and watch Russian television programs to improve their language skills and have fun while doing so! There are no other competing school subjects. Everything—not just classwork, but also all co-curricular activities, whether soccer, choir, theater, the radio program, or just going to the movies—contributes to the language learning experience.

The third key factor in the Middlebury success story is the language pledge. By agreeing to abide by the language pledge, Russian School students promise to help one another succeed in their language studies. The cumulative effect of the exclusive exposure to Russian is remarkable.

We realize that you, our students, invest a lot of time and money in this program. We recognize that you are trusting us with your language learning as you pledge total commitment to making progress in Russian. I promise that your trust is well placed and that we are equally committed to helping you achieve your language learning goals. At the Russian School we create optimal conditions for you to learn Russian and challenge you to live up to your potential to make the most of the experience.

If you have any questions about the Russian School, please do not hesitate to contact me. I look forward to greeting you in person on campus in Middlebury!

Sincerely,

Benjamin Rifkin
Director

RUSSIAN SCHOOL PROGRAMS

Undergraduate Program (nine-week session)

The nine-week undergraduate program is intensive by design and will cover a full academic year of language study at each level. For more information see sections below called *Credit* and *Intensive Undergraduate Language Courses.*

Graduate Programs (six-week session)

There are three graduate programs: Master of Arts degree, Doctor of Modern Languages degree, and non-degree. Applicants to the graduate programs must be at graduate level in Russian and will be interviewed by the director to determine their eligibility. Courses are selected in consultation with the director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration.

Each course meets for one hour, five days per week. A normal load for graduate students is three courses per summer. There is no reduction in tuition for taking less than a full course load. Permission to take an extra course is granted only exceptionally by the director, and must be requested in writing before the start of the session. The fee is $1,015 to take an additional course during the six-week session.

All students will take tests at the beginning and end of the program, not only as a guide for course selection, but for assessment of student progress and program evaluation.

***Master of Arts*:** Candidates for the degree of Master of Arts must hold a baccalaureate degree, or equivalent, from an accredited institution of higher education, with a major, or equivalent course work, in Russian, and a grade average of B or better. The GRE (Graduate Record Examination) is not required for admission.

The M.A. degree program in Russian is comprised of twelve course units to be taken over a series of four summers on the Vermont campus, or in a combination of

two or three summers in Vermont and an academic year or semester at the Middlebury School in Russia taking courses at the Russian State University for the Humanities, Moscow.

Students must successfully complete a preliminary summer of study (called 'summer of application') on the Vermont campus before being officially accepted to degree candidacy. Admission to the School in Russia is based on performance in three summer courses and on faculty recommendation.

Candidates are expected to take a balanced program including at least two courses in each of the following areas: civilization, language and linguistics, literature. In addition candidates must take one seminar course on the Middlebury campus, completing a seminar paper written in Russian.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A., or equivalent, but these units may not count toward both degrees. For transferring credits toward the M.A. degree, see section called *Transfer of Credit*.

***Doctor of Modern Languages*:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Russian is a prerequisite for admission to the program. An applicant must also have achieved graduate level in a second language taught at the Language Schools, and be prepared to prove their proficiency in that language at the beginning of the first summer. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Russian; three graduate courses in a second language (French, German, Italian, or Spanish); comprehensive examinations in Russian; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Russian and write the qualifying paper.

For further information about the D.M.L. program, please contact the dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury

College, Middlebury, Vermont 05753, (802)443-5508, languages@middlebury.edu.

***Non-degree*:** In addition to students preparing for Middlebury M.A. or D.M.L. degrees, the Russian School also welcomes applications from non-degree students (i.e., students desiring graduate credits for transfer, or individuals who want to take advanced courses in Russian for professional development or personal enrichment).

Co-curricular Program

The Russian School offers a rich and varied program of activities in addition to courses and homework. These activities are an integral part of the language and cultural studies program and should be taken advantage of by all graduate and undergraduate students alike. Events include films (many subtitled), guest lectures, Russian tea salon, theater and choir productions, amateur night, radio programming, school newspaper, soccer, concerts, parties, and receptions.

GENERAL INFORMATION

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the nine-week session (beginning through advanced, levels 100-400) award four units (twelve semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer of Credit

Following the summer of application and after formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit toward an advanced degree at an accredited college or university. The courses must have been taught in Russian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail, basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in the 100-400 level courses, nor are students in thoses courses permitted to audit courses. Auditing fees per week are $1,115 (tuition $660; room and board $455).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Scholarships

The following scholarships have been established in the honor of students, friends, or faculty of the Russian School: Margaret L. Fayer Memorial Scholarship; Berthe Normano Scholarship Fund; Peter Odabashian Memorial Scholarship; Anastasia Feodorova Pressman Memorial Scholarship; Robin Royle Memorial Scholarship.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Social Science Research Council has awarded a grant to the Russian School to be used to provide fellowships to qualified students enrolled in the 2000 summer session.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate fund listed above or from the general grant fund.

Enrollment

Upon acceptance, all students must pay a $200 nonrefundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of summers in Vermont and an academic year or semester in Moscow. They may enroll in courses in one language

school only, and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space, and is for one summer only.

An applicant who applies for the first time and does not attend may apply to reactivate the application on file for either of the next two summer sessions. Students who have attended a summer session may request a reactivation form at any future time for any of the language schools. Admission to the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates a willingness to accept the placement deemed proper by the school.

Application materials for the 2001 summer session and the 2001-02 academic year abroad will be available in November 2000 from:

The Russian School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802)443-5510
languages@middlebury.edu
www.middlebury.edu/~ls

ADMINISTRATION, FACULTY, AND STAFF

Director: BENJAMIN RIFKIN. Associate Professor of Slavic Languages, University of Wisconsin-Madison. Ph.D., University of Michigan.

Assistant Director: GALINA AKSENOVA. Critic, translator, and screenwriter. Ph.D., The State Institute of Theater Arts, Moscow.

Assistant Director: LEO LIVAK. Assistant Professor of Russian, Davidson College. Ph.D., University of Wisconsin-Madison.

Faculty

BORIS BRIKER. Lecturer, Villanova University. Ph.D., University of Alberta.

ELISA FROST. M.A., University of Wisconsin-Madison. Ph.D. candidate, University of Wisconsin-Madison.

JON GIULLIAN. M.A., University of Kansas. Ph.D. candidate, University of Kansas.

ANATOLY LEONOV. Instructor of Russian as a Foreign Language, Voronezh State University. Ph.D. equivalent, Voronezh State Universtiy.

YULIA MOROZOVA. M.A., University of Iowa. Ph.D. candidate, University of California, Los Angeles.

MIKHAIL PALATNIK. Lecturer, Washington University. M.A. in Comparative Literature, Washington University. M.A. equivalent, University of Chernovtsy.

LYUDMILA PARTS. M.A., Columbia University. Ph.D. candidate, Columbia University.

ALEXEI PAVLENKO. Associate Professor of Russian, Colorado College. Ph.D., Brown University.

LARISA RATNIKOVA. Lecturer in Russian, University of Pennsylvania. M.F.A., Moscow Art Theater School.

NATALIA SADOMSKAYA. Associate Professor of Anthropology, Russian State Humanitarian University. Ph.D., Russian Academy of Sciences, Miklukho Maklai Institute of Ethnography.

MARAT SANATULLOV. Ph.D. candidate, University of Nebraska, Lincoln.

VENIAMIN SMEKHOV. Actor, director, and writer. Diploma, Vakhtangov Theater Institute, Moscow.

ANNA TUMARKIN. Ph.D. candidate, University of Wisconsin-Madison.

DANIEL UNGURIANU. Assistant Professor of Russian, Vassar College. Ph.D., University of Wisconsin-Madison.

ANDREI ZAITSEV. Lecturer, University of Maryland, College Park. Ph.D., Moscow State University.

ELENA ZEMSKAYA. Professor of Russian, Moscow State University. Ph.D., Moscow State University.

NELLY ZHURAVLYOVA. Associate Professor of Russian, State University of New York at Albany. Ph.D., Pushkin Institute of Russian Language.

GREGORI ZISKIN. Theater, film, and television director. ABD, McGill University. M.A. equivalent, Shchukin Theatrical Institute, Moscow. M.A., McGill University.

Graduate Interns

LISA GIULLIAN. Student, University of Kansas.

LARISA VOLSKAIA. Lecturer, University of Northern Iowa and Hertzen University. Ph.D., Hertzen University.

Administrative Staff

MARGOT BOWDEN. Coordinator
JUDITH OLINICK. Faculty Coordinator
VIKTORIA IVLEVA. Bilingual Assistant
GOULNARA SADYKOVA. Bilingual Technology Assistant

INTENSIVE UNDERGRADUATE LANGUAGE COURSES

Nine-Week Session

Students enrolling in the program who have previously studied Russian will be give placement tests the day after arrival to determine their level and proper placement in the Russian School program. Classes meet four hours per day, five days per week. Daily work outside of class, including assignments in the audio and computer language labs, usually requires five to eight hours each day. (Note that schedules, courses, texts, and staffing are subject to change in all programs.)

RU 101-102-103-104 First-Year: Introductory Russian Pavlenko and Staff

Students in this class generally have had very little or no previous classroom instruction in Russian.* Starting from scratch, students learn the alphabet and learn to read and understand spoken Russian, learn to write and speak Russian in basic and predictable contexts (ordering a meal in a restaurant, asking directions on the street). Students completing this course can typically initiate, sustain, and close a conversation, getting into and out of a simple situation requiring communication with speakers of Russian who know no English. Students also learn the basic grammatical structures of the language and acquire a beginning vocabulary. Careful attention is paid to pronunciation in class activities. (4 Units)
Primary Textbook: *Golosa Volumes 1-2* (Prentice-Hall, 2nd edition.)

RU 201-202-203-204 Second-Year: Basic Intermediate Russian Frost and Staff

Students in this class generally have had at least 90 hours of formal classroom instruction in Russian.* In this class they review the basic grammatical and syntactical structures of the Russian language and improve their mastery of this foundation of the language while acquiring an active vocabulary of approximately 1,500 words. Students

improve listening, reading, speaking, and writing skills and typically finish the course with intermediate mid speaking and writing abilities: they can communicate well in situations without significant complications. During class, students act out scenes from the video soap opera on which the textbook is based. Students in this course typically finish the class with even better listening and reading abilities: they can read stylistically uncomplicated short stories and newspaper articles, and can understand the main ideas of uncomplicated radio and television reports. Careful attention is paid to pronunciation in classroom activities. (4 Units)
Primary Textbook: *Russian Stage Two: Live from Moscow* (Kendall/Hunt, new edition)

RU 301-302-303-304 Third-Year: Advanced Intermediate Russian Rifkin and Staff

Students in this class generally have had at least 200 hours of formal classroom instruction in Russian.* In this class they review the basic grammatical and syntactical structures of the Russian language and focus their attention on more challenging structures of the language such as participles, comparatives, verbs of motion. At the end of the summer students in this class typically have an active vocabulary approaching 2,000 words and demonstrate advanced level listening and reading skills. The class features lectures on a variety of topics in the second half of the summer and students understand these lectures without significant difficulties. Readings for the class include poetry, short stories, and a contemporary Russian murder mystery, as well as newspaper articles. Students completing the class have significantly improved speaking ability and usually can manage a complicated situation (e.g., returning an item at a store) and show evidence of emerging paragraph-length discourse in their spontaneous speech. (4 Units)
Primary Textbook: *Grammatika v kontekste* (McGraw-Hill).

RU 401-402-403-404 Fourth-Year: Advanced Russian Palatnik and Staff

Students in this class generally have had at least 300 hours of formal instruction in Russian.* In this class they tackle

the more complicated grammatical and syntactical structures of the Russian language and significantly increase their vocabulary by studying Russian idioms and synonyms. Much of the class's work is devoted to the detailed analysis of a famous Russian film, *The Irony of Fate*, scene-by-scene, as well as the reading of poems, short stories, newspaper articles, and excerpts of longer prose works; students give short presentations on the writers whose works they read. Students in this course are required to watch 20-30 minutes of Russian television daily in order to participate in brief discussions of current events on a daily basis. Students completing this class typically demonstrate advanced level oral proficiency: they are able to describe and narrate in paragraph-length discourse in all time frames; they have an active vocabulary of 2,500 words. They also demonstrate advanced or superior level listening and reading skills. (4 Units)
Primary Textbook: *Focus on Russian* (Wiley & Sons, 2nd edition)

*These are generalizations. In all cases, there are students with unconventional language learning backgrounds (including some experience living in Russia with or without classroom training) whose needs are best met in one or another of these courses.

GRADUATE COURSES

Six-Week Session

For detailed information about degree and non-degree graduate programs, refer back to the section called *Graduate Programs*. (Note that schedules, courses, texts, and staffing are subject to change in all programs.)

I. Civilization

RU 631 History of Russian Film Comedy Aksenova

Students will watch Russian comedy films made from the silent era through the current day, including films by

Kuleshov, Protazanov, Pyriev, Gaidai, Riazanov, and Rogozkin. Students will also read articles about Russian humor and Russian film which, together with the films themselves, will be the subject of course discussions and lectures. The course has several goals. Students will explore the interesting world of Russian film comedy, will become familiar with Russian culture of the 20th century through film, and will comprehend the uniqueness of Russian humor, a special part of Russian culture. While viewing the films, students will improve their ability to understand spoken Russian. Course requirements will include one short paper every week and one longer paper at the end of the course. (1 Unit)

RU 646 Language of the Social Sciences Sadomskaya

Students in this course will learn about the changes in the language of the disciplines of history, political science, anthropology, and sociology from the end of the 19th century through the post-communist period. Students will read original texts by Russian scholars of the pre-revolutionary period, Soviet period, and contemporary era. Requirements: reading and analyzing 10 pages per day and active participation in class discussions. Three tests. (1 Unit)

RU 649 Russian History 1613-1917 Ungurianu

A survey of Russian history from 1613 to 1917 with the emphasis on major issues of cultural and socio-political history of the Imperial period; Westernization and the creation of "two cultures," liberal reforms, and attempts at controlled modernization, the revolutionary movement, the problem of national identity. Students must be prepared to read 10-15 pages per day and must actively participate in class discussions. Requirements: midterm and final examinations. (1 Unit)

RU 660 Samizdat and Tamizdat Sadomskaya

This is an interdisciplinary course (literature/civilization) about the underground literature and political writings of the Soviet period. Some of these texts were typed up and

circulated in secrecy, while others were published in the West and smuggled into the USSR. Readings include works by Siniavskii, Daniel, Shalamov, Vladimov, Dovlatov, N. Mandelshtam, E. Ginzburg, and others. Requirements: midterm and final examinations. This course is cross-listed with *Literature*. (1 Unit)

RU 730 Russian Intellectual History Livak

Students in this course will study major models and paradigms in the Russian thinkers' conceptualization of their culture throughout the 19th and 20th centuries. The main problems to be discussed will include the place of Russian culture with respect to its Western and Eastern neighbors; the "Russian Idea;" Russian-Jewish cultural dynamics; communism in the Russian cultural context. We will start by reading Iurii Lotman's and Boris Uspenskii's article on the role of binary models in Russian culture before the 19th century and continue with Nikolai Berdiaev's monograph "The Russian Idea." Further class readings will include excerpts from Petr Chaadaev, Alexander Hertzen, Vissarion Belinskii, Nikolai Gogol', the Slavophile circle, Fedor Dostoevskii, Vladimir Solov'ev, Vasilii Rozanov, the "Landmarks" and the "Change of Landmarks" groups, and the "Eurasian" movement. Students are expected to read an average of twenty pages every day. Requirements: midterm take-home exam and final paper. (1 Unit)

II. Literature

RU 660 Samizdat and Tamizdat Sadomskaya

This is an interdisciplinary course (literature/civilization) about the underground literature and political writings of the Soviet period. Some of these texts were typed up and circulated in secrecy, while others were published in the West and smuggled into the USSR. Readings include works by Siniavskii, Daniel, Shalamov, Vladimov, Dovlatov, N. Mandelshtam, E. Ginzburg, and others. Requirements: midterm and final examinations. This course is cross-listed with *Civilization*. (1 Unit)

RU 664 Russian Poetry of the 19th and 20th Century Livak

Students in this course will study the development of Russian poetry from the late 18th through the 20th centuries, focusing on such aspects of the Russian poetic tradition as the connection between meter and meaning; persistent images and leitmotifs; intertextuality and poetic dialogue. This class will attempt to cultivate the esthetic appreciation of the poetic text and to give the students a sense of poetic continuity characteristic of the Russian literary tradition. The class will begin with a brief introduction to the analysis of the poetic text and the main structural principles of the Russian verse. Subsequent class sessions will consist of close reading and discussion of assigned poems. Readings will include poems by Derzhavin, Pushkin, Boratynskii, Zhukovskii, Polezhaev, Lermontov, Tiutchev, Fet, Grigor'ev, Polonskii, Nekrasov, Koz'ma Prutkov, Vladimir Solov'ev, the Symbolist poets, the Acmeists, the Futurists, the poets of Russian emigration, Soviet, and contemporary Russian poets. Reading assignments, although not very long, will stress close and intensive (or deep) textual analysis. Requirements: three brief papers focusing on the in-depth analysis and interpretation of a poetic text or texts of the student's choice. (1 Unit)

RU 760 Tolstoy's *War and Peace* Ungurianu

An in-depth study of Tolstoy's text accompanied with a survey of major critical approaches to "War and Peace." Discussion will focus on the analysis of Tolstoy's style and close readings of selected passages of the novel. Students must be prepared to read 50 pages of Tolstoy per day and must actively participate in class discussions. Requirements: midterm and final examinations. (1 Unit)

III. Language

RU 506 Advanced Language Practicum Zhuravlyova

This course will focus on (1) the development of grammatically correct, expressive language, (2) the improvement of speech standards, and (3) overcoming specific difficulties encountered by advanced students, especially proper usage and building a sentence (word order, verbal aspects, verbs of motion, etc.). Exercises and assignments will be based on the lexico-grammatical and stylistic analysis of literary texts. (1 Unit)

RU 514 Practical Phonetics Leonov

Students in this course will study and practice the articulation of Russian sounds and the major intonation patterns (IK) as described by Bryzgunova. Special attention will be paid to areas of difficulty for American learners of Russian, including the reduction of unstressed vowels, the correct pronunciation of hard and soft consonants, and the voicing or devoicing of consonants in certain phonetic contexts. Requirements: read 2-3 pages per day, listen to tapes, and practice oral exercises daily. Three oral examinations. (1 Unit)

RU 521 Colloquial Russian Zemskaya

This course will present students with the basis of colloquial Russian. The goal of the course is to teach the students the rules of natural unofficial communication with Russians. Class will consist of discussions on various topics including questions about Russian life and culture. The primary textbook will be Zemskaya, *Russkaia razgovornaia rech': lingvisticheskii analiz i problemy obucheniia*, which will be used together with other reading texts (especially works of short prose fiction). Requirements: reading 10-15 pages per day, active participation in class discussion, and 3 oral examinations. (1 Unit)

RU 605 Practical Stylistics Zhuravlyova

A study of Russian functional styles: journalistic, scholarly, scientific, and business, as well as the figurative and expressive features of literary and conversational Russian. A focus on stylistics will be closely tied to a thorough study of grammatical theory and vocabulary. A comparative analysis of linguistic items will better prepare students at the advanced level to make proper choices in their spoken and written Russian. Final written examination. (1 Unit)

IV. Linguistics

RU 606 Russian Word Formation Zemskaya

Students in this class will become acquainted with word formation in all its richness—the means of creating new nouns and different kinds of expressions. Knowledge of the principles of word formation will help the non-native speaker not only to understand new words, but also to put together words for self-expression. Requirements include a range of exercises, assignments, and riddles that will help activate knowledge of Russian. Primary textbook will be Zemskaya, *Slovoobrazovanie kak deiatel'nost'* (1992). Students will be expected to read 10-15 pages per day and participate actively in class activities. There will be a midterm and final examination. (1 Unit)

RU 711 History of the Russian Language Leonov

Students in this lecture class will study the historic changes in Russian phonology and morphology from the middle ages through the reforms of 1917. Students will also study formation of functional styles as well as the role of certain authors in this process. Reading selected extracts from old chronicles, translating, and commenting upon linguistic phenomena. Primary texts: V. Ivanov, *Istoricheskaya grammatika russkogo iazyka*; E. Kovalevskaya, *Istoriia russkogo literaturnogo iazyka*. Students must read 10-15 pages per day. Weekly tests. (1 Unit)

Seminar Courses

RU 888 Seminar
Any 600 or 700 level course, combined with an additional seminar paper. This course satisfies the seminar requirement for M.A. candidates. (1 Unit)

DM 903 Research Paper Rifkin

This research paper is a requirement for D.M.L. candidates during their summer of application. (1 Unit)

THE SCHOOL IN RUSSIA

Middlebury established one of the first undergraduate study abroad progams in the Former Soviet Union at the Pushkin Institute in 1977. From September 1991, the Middlebury School in Russia for graduate and undergraduate programs was located at Moscow State University. In 1997 we added undergraduate programs at Voronezh and Yaroslavl State Universities, and an additional site at Irkutsk State University in 1998. Beginning with the 2000-01 academic year, students in Moscow will be attending classes at the Russian State University for the Humanities. All four sites offer one-semester or academic year options for undergraduates. The graduate program for M.A. candidates is offered only in Moscow for a semester or full academic year. The director of the School in Russia supervises all aspects of the program, while resident coordinators oversee the daily operation of the programs at the Russian host campuses.

Junior Program

For detailed information about our undergraduate programs at all four sites in Russia, please request the School in Russia bulletin from:
Office of Off-Campus Study
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5745
schoolsabroad@middlebury.edu

Information and application forms are available at:
www.middlebury.edu/~msa

Graduate Program

All graduate students must complete a summer of study on the Vermont campus before going to Moscow for a semester or academic year.

Graduate students take three courses (three units of graduate credit) per semester, chosen from the offerings of the Russian State University for the Humanities. Numerical grades are converted to Middlebury's letter equivalents.

Housing

Middlebury is committed to maintaining a high living standard and a secure environment for its students. Students in Irkutsk, Moscow, and Yaroslavl are housed with host families, while students in Voronezh have the option to live in a dormitory or with a host family. Graduate students in Moscow are housed in a dormitory.

Travel and Extra-curricular Activities

Students participate in a variety of excursions and field-trips designed to introduce them to places of local and regional interest. Many of the local excursions complement the course work.

Students are encouraged to participate in extra-curricular activities organized by the university as well as private clubs and organizations. Previous participants have sung in choirs, played soccer, volleyball, and ice hockey, and taken ballroom dancing lessons. Academic year students have also participated in internships during the spring semester. Spring semester students have the option of doing an internship in the summer.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office on campus which encourages inquiries from prospective applicants. The ADA policy is available on the World Wide Web at www.middlebury.edu/~ada.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

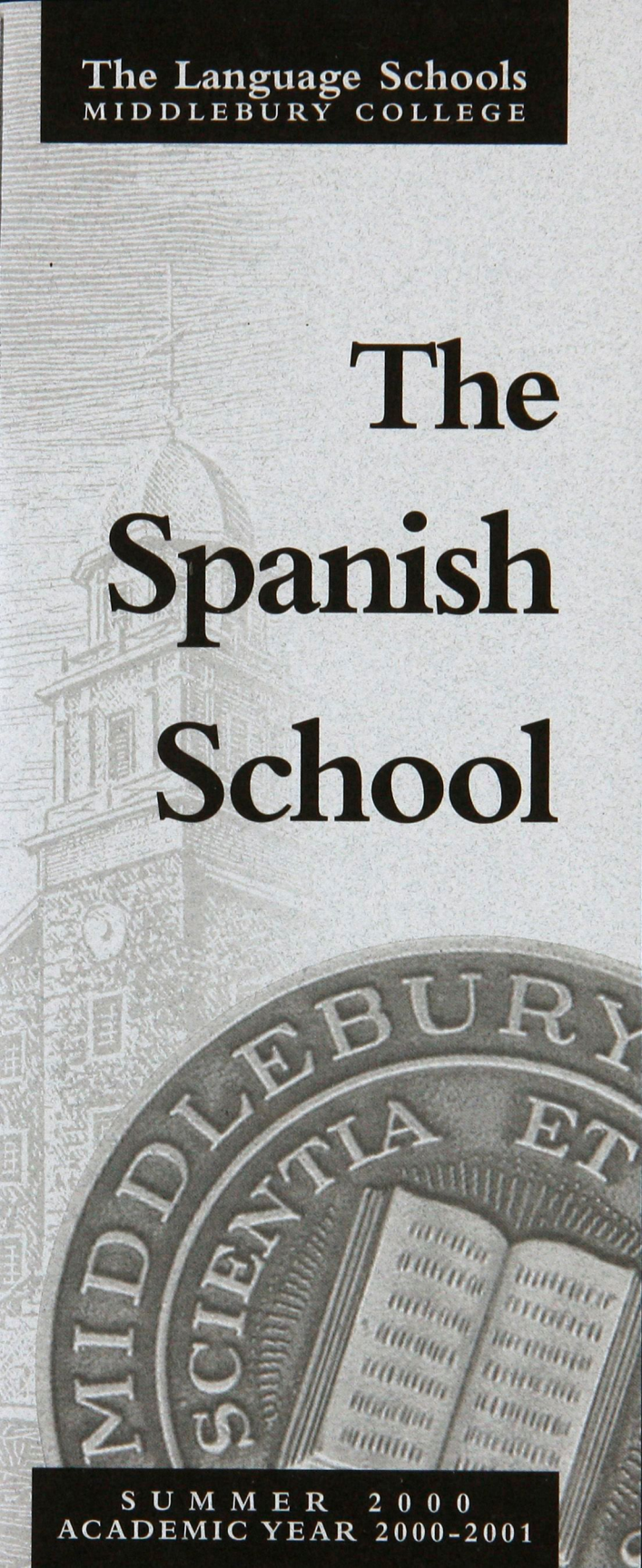
The Language Pledge

"The Language Pledge"
and *"The Language Schools"*
are service marks
of Middlebury College

200
Middlebury
1800-2006
The Bicentennial
Celebration

The Language Schools
MIDDLEBURY COLLEGE

The Spanish School



SUMMER 2000
ACADEMIC YEAR 2000-2001

The Spanish School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
Fax: (802) 443-2075
e-mail: languages@middlebury.edu
web: www.middlebury.edu/~ls

Summer 2000

Seven Week Session
June 23 - August 11
Total: $4,620
(Tuition: $2,945; Board $1,195; Room $480)

Six Week Graduate Session
June 26 - August 11
Total: $4,490
(Tuition: $2,945; Board $1,105; Room $440)

Academic Year 2000-01

The School in Spain

Graduate Program
Tuition: Full year - $11,315
Junior Year Program
Tuition: Full year - $11,485; Semester - $6,180

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The Program for 2000

Palabras de la Directora

¡Les ofrezco a todos una cálida bienvenida a nuestro programa de 2000!

Este año 2000, de abundantes símbolos e interpretaciones, y con sus voces milenarias de festejo o hasta de apocalípsis, nos brinda una oportunidad excepcional de organizar un programa basado en reflexiones sobre el pasado, con miras hacia el futuro — un puente, si se quiere, entre las raíces y tradiciones de la Escuela, y las varias innovaciones recién incorporadas en ella, o en algunos casos sólo soñadas y organizadas para un futuro próximo. Esta perspectiva múltiple nos garantiza un programa vigoroso y significativo en términos académicos, culturales y sociales.

El año 2000 como vínculo entre el pasado y el futuro, entre la tradición y el cambio, nos guía e inspira a todo paso. Las glorias del antaño evocadas y examinadas a la luz del presente se conmemorarán en tres conferencias especiales: la primera sobre Carlos V y la unificación europea (V centenario de Carlos V); la segunda sobre Luis Buñuel y su mundo cinematográfico (centenario de Buñuel); y la tercera sobre la tradición teatral e intelectual de la Escuela Española basada en la contribución de los pensadores, escritores y artistas de los años 40 y 50 (la posguerra española). Otras dimensiones muy especiales de esta retrospectiva serán un ciclo del mejor cine de Buñuel y una Zarzuela, que promete ser "gigantesca" y espectacular.

De atractivo muy especial será la serie de conferencias sobre el arte y la arquitectura de España, dictadas por el distinguido artista y educador Alfredo Ramón. Las cuatro conferencias nos presentarán toda una perspectiva amplia y detallada de las épocas históricas más significativas de la creación artística del país. El profesor Ramón también ofrecerá un nuevo curso este verano, un curso-taller de pintura, quel le dará a un grupo de estudiantes la buena oportunidad de practicar la pintura bajo la inspirada dirección de un verdadero maestro de arte.

La celebración del bicentenario de Middlebury College nos ofrece otro motivo para participar en actividades destinadas a promover y celebrar la centralidad de la Escuela Española y su prominencia en la instrucción de la lengua y los estudios hispánicos. El Teatro Tinglado, un distinguido y renombrado grupo mexicano de titiriteros artísticos, pasará una semana en la Escuela con un programa de charlas, tertulias y talleres, además de funciones teatrales, en español para la Escuela y en inglés para el gran público. La Escuela participará en el Festival Internacional de Cine organizado por todas las Escuelas de Lenguas de Middlebury College, al ofrecer como su contribución *Todo sobre mi madre*, de Pedro Almodóvar, película ganadora de la mayoría de los premios cinematográficos principales,

entre ellos el Oscar de 2000 por mejor película extranjera.

Las actividades tradicionales más populares serán celebradas como siempre (el cabaret, el baile de disfraces y los otros bailes, el coro, la tuna, la obra del curso de teatro), y se repetirán las innovaciones más exitosas del verano pasado (el pasacalle y el conjunto musical andino Inca Sapi). Además, este año contaremos con nuevas actividades - un nuevo conjunto musical (Sol y Canto), un recital de música de arpa y canto inspirado en los poemas de San Juan de la Cruz, y una noche mágica de flamenco.

El programa académico representa la base, el sine qua non de la Escuela Española. Como en años pasados, se ofrecerá una buena variedad de cursos de lengua, literatura (cursos generales y monográficos), cultura y civilización para todos los gustos y niveles. Se notará un aumento en el número y variedad de cursos graduados dentro del campo de la lingüística aplicada y teórica, y el de la metodología. Las circunstancias y condiciones muy particulares de la Escuela señalan una oportunidad maravillosa y quizás única, no sólo para la adquisición y el desarrollo de español, sino también para el estudio lingüístico, analítico y científico del proceso de adquisición y el desarrollo de la capacidad comunicativa.

En todas las dimensiones del programa — los cursos, los talleres, las actividades co-curriculares, las diversiones — se verá mayor incorporación de la tecnología tanto para facilitar las actividades docentes del programa ya existentes como para abrir nuevas posibilidades no previstas, y de esta manera proporcionar otras herramientas, otros conocimientos, y nuevas ideas.

La tecnología servirá también para unificar los estudios académicos y las actividades co-curriculares. Se va a reconocer un esfuerzo más deliberado de integrar las actividades de la Escuela dentro de la instrucción académica, y de esta manera, estructurar y enriquecer el contenido de los cursos y las destrezas practicadas en ellos. La percepción del programa va a cambiar, necesariamente. En vez de considerar la obligación programática en términos de clases tomadas o perdidas, se considerarán más bien todo el programa como un conjunto unido, lo cual es, al fin y al cabo, la única manera de llevar a cabo un programa de inmersión.

La sesión de 2000 ofrecerá una experiencia maravillosa y única - de rigor académico e intelectual, y de actividades culturales y sociales cuidadosamente organizadas y entrelazadas para garantizar un programa de inmersión de máximo desarrollo académico y expresión artístico-cultural.

Anticipamos su llegada con mucho entusiasmo y emoción. Será un verano inolvidable y de gran provecho para todos. ¡Hasta pronto!

Karen E. Breiner-Sanders
Directora

Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Madrid and for graduates who complete their M.A. degree with an academic year in Madrid.

Graduate Degrees

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count towards both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Madrid. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program as well as graduate level in the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; three graduate courses in a second language (French, German, Italian, or Russian); a comprehensive examination in Spanish; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland

Language Center, Middlebury College, Middlebury,VT 05753
(802) 443-5508.

Credit

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-300) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree (first language) may request permission from the Director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Spanish in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the Spanish School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,115 (tuition $660; room and board $455).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the Spanish School before the beginning of the session. Only students who need a fourth course in order to graduate at the end of the session will be granted permission. The extra course fee for the six week session is $1,015.

Application and Admission

Application materials for the 2001 summer session and the the 2001-2002 academic year abroad will be available in the fall of 2000 from:

The Spanish School
Sunderland Language Center
Middlebury College
Middlebury,VT 05753
802-443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

Administration, Faculty, and Staff

Director: Karen E. Breiner-Sanders, Ph.D., The George Washington University. Dr. Breiner-Sanders is Associate Professor of Spanish and Hispanic Studies in the School of Foreign Service and the Department of Spanish & Portuguese, Georgetown University. She teaches Hispanic film, high-level language courses, and seminars on violence and human rights in Latin America. An ACTFL-certified oral proficiency tester and trainer, Professor Breiner-Sanders has conducted numerous workshops throughout the country and internationally on proficiency testing and proficiency-oriented instructional design. Her publications include *"La familia de Pascual Duarte" a través de su imaginería, The ACTFL Oral Proficiency Guidelines and Appendix (co-author, co-editor), The ACTFL Performance Guidelines for K-12 Learners (co-author),* as well as chapters and articles on Hispanic literature and film, and on language testing, instruction, and acquisition. Dr. Breiner-Sanders is Chair of the Cinema SIG (Special Interest Group), ACTFL, and serves on a variety of boards in education and government. Her current project is a book on Hispanic cinema and content-based instruction.

Assistant Director: José Manuel Polo de Bernabé, from Madrid, obtained his Ph.D. in Hispanic Literature and Critical Theory from Cornell University. On the faculty of Romance Languages and Literatures and the Curriculum of Comparative Literature at the University of North Carolina at Chapel Hill, Professor Polo de Bernabé focuses his research and teaching on 19th- and 20th-century Hispanic literature, film, and critical theory. Among his many publications is a book on poetry and consciousness in the works of Jorge Guillén, essays on drama, theory and practice of the Spanish avant garde, autobiography, and other essays on modern literature. Present research projects include myth and the study of modernity in Spanish literature, and theory of Spanish 19th- and early 20th-century autobiographic writings. He has worked extensively on the Advanced Placement Exam.

Assistant Director: Alicia Ramos received her Ph.D. in Spanish Literature from the University of Pennsylvania in 1983. Currently Assistant Professor of Spanish and Coordinator of Romance Languages at Hunter College (CUNY), her teaching experience covers a wide range of courses in Spanish language, literature, and culture and includes faculty appointments at Barnard College, Williams College, and Indiana University of Pennsylvania. Her current interests center on second language acquisition, teacher training, and materials development. In addition to co-authoring three language textbooks (*Entrevistas: An Invitation to Language through Culture, Al corriente: Curso intermedio de español, and Facetas: Conversación y redacción* for elementary, intermediate, and advanced Spanish, respectively). Dr. Ramos has published articles and books on Galician oral narratives and the short stories of Valle-Inclán.

Faculty

Eleodoro Abréu Gómez, from the Dominican Republic, received a *licenciatura* in Modern Languages from the Universidad Autónoma de Santiago in the Dominican Republic, and he earned an M.A. in Spanish from Middlebury College. During his years in the Dominican Republic, Professor Abréu taught Spanish to Peace Corps volunteers, coordinated the Spanish Department at Entrena, S.A., taught English and French to high school students, and English on the college level. Professor Abréu has written a novel which he hopes soon to publish. He currently teaches Spanish at Proctor Academy in Andover, New Hampshire.

Milvet Alonso, from Mexico, received a *licenciatura* in Modern Languages from the Universidad Autónoma de Querétaro and an M.A. in Hispanic Literature from Western Michigan University. She has taught Spanish grammar, conversation, and Mexican and Latin American culture at both institutions. Currently, Professor Alonso teaches introductory and intermediate Spanish at Western Michigan University.

Malena Barreiro Armstrong holds a Masters in Spanish and a Doctor of Modern Languages (in Spanish and German) from Middlebury College. Between 1982 and 1996, she taught courses in Spanish literature, and civilization and culture at various campuses of the University of Maryland in Germany. Professor Armstrong currently teaches civilization and culture at the Advanced Technical College (Fachhochschule) and is Professor of Spanish and Latin American Literature at the Cervantes Institute in Munich. Her publications include articles on linguistics and literary criticism, and several poems and short stories in various literary magazines and anthologies in Argentina, Germany, and the USA. Professor Armstrong's story, *El retrato,* won first prize at the XIII Certamen de Literatura en Lengua Castellana in Hamburg, 1993. In July 1999, Lagrev Verlag published her book of short stories *Eros el agridulce* (Eros the bittersweet) in Munich. Her book *La poética del Tango* is in print at Editorial Perfil, Buenos Aires, and she is currently working on a novel.

Teresa Bordón, from Barcelona, Spain, earned her Ph.D. from la Universidad Autónoma de Madrid (UAM). She is currently Profesora Titular de Lengua Española, Escuela Universitaria de Formación del Profesorado, la UAM, where she teaches Spanish language courses and language methodology. She is also in charge of graduate courses in the Middlebury Program in Madrid. Professor Bordón has taught in a variety of American university programs in Spain, Vassar-Wesleyan-Colgate, and Hamilton College, among others. She has lectured in Slovenia, Germany, Morocco, and in a variety of public and private universities in Spain. Professor Bordón is the author of *Al habla* and *Al teléfono,* books on teaching Spanish as a second language.

Carlos Cabrera, from Spain, completed his studies in Hispanic Philology at the University of Salamanca, where he received the distinguished *Premio Extraordinario de Doctorado,* and where he currently serves as Professor and Assistant Director of the Department of Spanish. Professor Cabrera has served on review committees for the D.E.L.E. in Tokyo; he has collaborated on tests and materials for Spanish as a second language, and he has taught in a variety of programs - MAT in Spanish, North American and European university programs, and for teachers and graduate students specializing in Spanish. In addition to a variety of articles on the history of Spanish and Spanish grammar, Dr. Cabrero is the author of an edition of *Observaciones críticas sobre la excelencia de la Lengua Castellana* by A. de Capmany. He is currently working on a history of Spanish orthography.

Antonio Carreño, from Spain, received his Ph.D. from Yale University and taught at Yale, Columbia, and the University of Illinois before moving to Brown University, where he holds the W. Duncan MacMillan Family Professorship in the Humanities. A specialist in 16th- and 17th-century Spanish Literature with an emphasis on Golden Age poetry and the *comedia*, Professor Carreño has published extensively in this field and on contemporary Spanish poetry: *La dialéctica de la identidad en la poesía contemporánea, El romancero lírico de Lope de Vega*, as well as editions of many Golden Age works and over seventy essays. Professor Carreño has received numerous fellowships (Guggenheim, Fulbright, National Endowment for the Humanities, American Council of Learned Societies, American Philosophical Society), as well as awards and recognition: the Ramón Menéndez Pidal Prize by the Spanish Royal Academy and the Encomienda de la Orden Isabel la Católica, which was conferred in 1998 by the King of Spain. He has served as President of the International Association of Galician Studies,

and as Treasurer and Vice-President of the International Association of Hispanists.

James Cassidy is an Instructor at Oregon State University, where he directs the M.A.T. program in foreign languages and coordinates the first-year Spanish program. He holds an M.A. in Spanish from Middlebury College and is currently a doctoral candidate in the College of Education at the University of Oregon, with a research emphasis on the internationalization of higher education. In addition, Professor Cassidy is an ACTFL-certified oral proficiency tester and trainer, and is currently supervising an ACTFL-OPI training and certification project for foreign language faculty in Oregon universities.

Rafael Castillo, from Bilbao, Spain, studied music and received highest honors at the Conservatorio Superior de Música Juan Crisostomo de Arriaga. He also pursued classical languages and philosophy at the Universidad Complutense in Madrid, and with a Fulbright Scholarship, earned his Ph.D. in Linguistics and Literature from the University of Illinois. Professor Castillo has taught at the University of Illinois, University of California at Berkeley, Boston University, la Universidad Carlos III de Madrid, and Middlebury College in Madrid. He has served for many years as the Musical Director of the Zarzuela and the choir at the Spanish School. Professor Castillo has published a two-volume study of the Mexican poet Francisco de Icaza, as well as numerous articles on poetry, linguistics, and rhetoric.

Esther Castro Cuenca, from Spain, earned her Masters in the Teaching of Spanish as a Foreign Language from the Universidad Antonio de Nebrija, Madrid, and is currently a doctoral candidate in Language Pedagogy and Literature at the Universidad Complutense de Madrid. She has taught Spanish in the summer program of La Universidad Complutense de Madrid, El Instituto de Estudios Hispánicos, La Universidad Antonio de Nebrija, Middlebury College in Spain, and at several language institutes. Professor Castro has served on the Examining Board of the D.E.L.E. (Diploma of Spanish as a Foreign Language), and at present, she functions as the Director of the Spanish House and teaches Spanish language courses at Middlebury College.

Norma Catalán, from Madrid, Spain, received her *licenciatura* in Anglo-Germanic Philology from the Universidad de Sevilla, Spain. She earned her M.S. in Spanish Linguistics from Georgetown University and pursued her Ph.D. studies there. She served as the Assistant Director of the Georgetown

University Spanish program in Quito, Ecuador (summers of 1995 and 1996), in which she taught Spanish language, Spanish composition, syntax, and comparative phonetics and phonology. Professor Catalán has also taught Spanish language and linguistics at Harvard University, Western Michigan University, the Library of Congress, and the U.S. Department of Agriculture. She is currently teaching Spanish language and culture at The Buckley School in Los Angeles, California.

Jaime Concha, a native of Chile, received his *licenciatura* in Literature and Philosophy at la Universidad de Concepción, and later taught there. After pursuing graduate studies in France, and teaching both in France and at the University of Washington, Professor Concha established himself at the University of California at San Diego. He received a Guggenheim Fellowship for 1978-79 and he was a member of the Board of Governors of the Humanities Research Institute. Professor Concha is the author of numerous works on Chilean and Latin American poetry and on Colonial authors and ideas. He has published eight books and almost one hundred articles and essays, including monographic studies on Neruda, Darío, and Huidobro.

Trisha Dvorak received her Ph.D. in Applied Linguistics from the University of Texas at Austin. She has coordinated elementary language programs in Spanish and has taught courses in Spanish language and foreign language methodology. Her publications include books and articles on aspects of foreign language learning and teaching, and is co-author of the *Pasajes* program (a series of texts for second-year college students) and *Composición: Proceso y síntesis* (for third-year college students). Formerly an ACTFL-certified oral proficiency tester and trainer, she has been active in the area of technology and language teaching, and has conducted numerous workshops on writing. She currently works in the field of continuing education at the University of Washington.

Luis M. González, from Spain, is finishing a Ph.D. in Spanish language and literature at the University of Alcalá de Henares, where he also earned an M.A. He studied as an exchange student in the Latin American literature program at the University of Maryland, and is presently pursuing a second Ph.D. at Georgetown University, where he also teaches expository writing and Spanish literature. Among Professor González's publications is the book *La escena madrileña durante la II República (1931-1939).*

María Luz Gutiérrez Araus, from Spain, received her Ph.D. in Hispanic philology from the Universidad Complutense in Madrid. She is Professor of Spanish grammar and Director of the Department of Spanish Language and General Linguistics at the Universidad Nacional de Educación a Distancia in Madrid and also serves as Vice President of the Asociación para la enseñanza del español como lengua extranjera (ASELE). She has published books and articles on Spanish syntax, the history of Spanish grammar, phonetics, and the teaching of Spanish as a second language. Among her works are *Estructuras sintácticas del español actual, Lengua española* (co-author), and *Manual de estilo* (co-author). Her latest publication is *Formas temporales del pasado en indicativo* (Madrid, 1995).

Isabel C. Livosky, originally from Argentina, received her Ph.D. from New York University. A Woodrow Wilson Fellow, she is Professor of Spanish and Chair of the Department of Modern Languages and Literatures at Knox College, where she received an award for excellence in teaching, and is Director of their program in Buenos Aires. In addition to writing articles on Gracián's works, "Critical Introduction to *El Héroe, El Discreto, El Criticón* by Baltasar Gracián," and "On Power, Image, and Gracián's Prototype," she edited two volumes of the series *The Analysis of Hispanic Texts: Current Trends in Methodology*. Presently, she is working on issues of marginality in 16th- and 17th-century Spanish literature.

Alessandra Luiselli earned her undergraduate degree at the Universidad Nacional Autónoma de México, and her M.A. and Ph.D. at the University of New Mexico (having taken graduate courses at the Spanish School, Middlebury College). She taught at Washington University, Barnard College, and Columbia University before assuming her present position at Tulane University. Professor Luiselli is the author of *El sueño manierista de Sor Juana Inés de la Cruz*, the critical anthology *Huellas de las literaturas latinoamericanas*, in addition to many articles on contemporary Mexican writers. She has served on the editorial boards of *Revista Hispánica Moderna, Chasqui* and *Revista de Estudios Hispanos*. Professor Luiselli was the co-director of the *VI Conferencia Internacional de la Asociación Hispánica Femenina*. She is currently working on a book on Rosario Castellanos.

Juan Maldonado, from Spain, earned his Ph.D. at the Universidad Complutense in Madrid, where he currently serves as Professor on the Faculty of Political Science. He has served as Director of Studies at the Colegio Mayor Santa María de Europa, Universidad de Madrid, and at the Instituto de

Bachillerato Rey Pastor. Professor Maldonado was awarded a fellowship at the University of Toronto by the Canadian Department of Foreign Affairs, and he has extensive experience teaching in a variety of U.S. university programs in Spain. His recent publications include *Los sistemas políticos de la Unión Europea, El sistema político español* (co-author), and entries in the *Enciclopedia del Nacionalismo,* for which he served as director of the project. Dr. Maldonado serves on the editorial board of the weekly magazine, *El Siglo de Europa,* and is a member of the governing board of la Asociación Española de Ciencia Política.

Luis J. Maldonado-Peña, from Puerto Rico, is a Spanish instructor at Georgetown University where he is finishing his Ph.D. in Latin American literature. He has a bachelors degree in journalism from La Universidad del Sagrado Corazón and two years of graduate work in comparative literature at La Universidad de Puerto Rico. Professor Maldonado has worked at the Hispanic division of the Library of Congress, as well as in Georgetown's Spanish program in Quito, Ecuador. Last year, he was awarded the Antonio de Nebrija scholarship to finish his course work at La Universidad de Salamanca, and he is currently working on his dissertation: *Cuerpos críticos: El cuerpo como espacio de crisis en la literatura latinoamericana.*

Ana Martínez-Lage, from Pamplona, Spain, is Assistant Professor in the Department of Spanish at Middlebury College. She earned her *licenciatura* in Spanish Philology at La Universidad de Navarra, and her Ph.D. in Spanish Applied Linguistics and Second Language Acquisition at Pennsylvania State University. Before coming to Middlebury, Professor Martínez-Lage taught at University of California at Irvine and George Mason University. She teaches undergraduate courses in Spanish language and culture at all levels, and has also taught a number of graduate methodology courses in the summer Spanish School at Middlebury College. Dr. Martínez-Lage has developed a variety of teaching materials and has co-authored an introductory textbook, *¡Tú dirás!*, and a CD-Rom for beginning Spanish, *Mundos Hispanos.* Her research interests include the application of hypermedia technology to the teaching of reading.

Gail Roof Nunley, received her Ph.D. from Princeton University, and holds an M.A. from Middlebury College and a B.A. from Dartmouth College. Currently an Associate Professor of Spanish at the University of Vermont, Professor Nunley teaches courses on 19th- and 20th-century Spanish literature, Women's Studies, and advanced language. Her research focuses on Spanish avant-garde literature and film, and on

forms of historical and autobiographical narration. She is the author of a book on travel literature in 19th-century Spain, and is currently working on representations of foreign cultures in Galdos' historical novels. Dr. Nunley is also an ACTFL-certified oral proficiency tester.

Eva Núñez-Méndez, from Spain, received her Ph.D. in Spanish Linguistics from the University of Salamanca. She has taught beginning and advanced level courses including teacher preparation in foreign languages at various universities including the University of Houston, Texas, the National University of Ireland, Galway, and the University of Portsmouth, England. At present, Dr. Núñez-Méndez is Assistant Professor of Spanish at Hope College, Michigan. Her fields of research are methodology, teacher preparation, teaching Spanish as a second language, and theoretical syntax.

Roberto Pareja, from Santa Cruz de la Sierra, Bolivia, holds a *licenciatura* in Hispanic Literature and Language from the University of Chile. While there, he participated in the third and fourth Congreso Internacional de Etnohistoria. He was awarded a Fulbright Scholarship to complete his Masters in Latin American Literature from the University of Maryland at College Park, where he taught Spanish language courses and served on the editorial board of Ojo de Buey, a graduate journal of the Department of Spanish and Portuguese. Currently he is a doctoral candidate at Georgetown University, Washington, DC. His publications include articles on contemporary and oral literatures in Bolivian newspapers and magazines.

Ana Teresa Pérez-Leroux (*Licenciatura* in French, UASD, 1983; M.A. in Linguistics, and Ph.D. in Hispanic Linguistics, University of Massachusetts, 1993) is Associate Professor of Spanish and Linguistics at the University of Toronto, where she teaches courses on first- and second-language acquisition, Spanish syntax and morphology, and intermediate Spanish. Her research focuses on the interface of syntax and semantics in child and adult learners of Spanish and other languages. She has published experimental research on resumptive pronouns, wh-movement, subjunctive relatives, and null subject pronouns. Work-in-progress includes the processing of mixed-language input, the lexicon-syntax interface in L2, and inalienable possession in Romance.

Jorge Plata, born in Bogotá, Colombia, graduated from the University of the Andes, where he began his theater career in 1966. He is a Professor of literature and theater at several uni-

versities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. In 1984, Professor Plata completed a very successful tour of the Far East and Europe with the Teatro Libre. He has recently written verse translations into Spanish of *King Lear* and *Macbeth*, and is the author of *Episodios comuneros*, a play for street theater, and a dramatic piece, *Un muro en el jardín (debut Paris, 1987)*.

Liliana Puppi-Redfern from Peru, received her Juris Doctorate from the School of Law at Pontificia Universidad Católica del Perú. She practiced law in Lima prior to attending the University of Pittsburgh where she completed an M.A. in International Affairs and Latin American Studies. In addition to teaching at several universities in Peru and working as a translator for U.S. firms, Professor Puppi-Redfern has taught Spanish language and Hispanic culture at the University of Michigan, Middlebury College, Miami Dade Community College, and Florida International University. Currently she is teaching at the Intensive Language Institute at the University of Miami.

Alfredo Ramón, from San Ildefonso, Segovia, Spain, graduated from the Escuela Superior Central de Bellas Artes de San Fernando in Madrid, where he obtained the title of Painter and Professor of Art. A resident of Madrid for most of his life, Professor Ramón has pursued three active careers: artist, teacher, and lecturer. Since 1957, he has offered courses in both Spanish and Latin American art and architecture for the programs in Spain of a number of North American universities and colleges. Professor Ramón has enjoyed more than forty one-man shows in Spain, England, and the United States, and he has participated in the most distinguished collective exhibits in Spain in the last twenty years. His paintings hang in various museums in Spain as well as in numerous private collections in Europe, North and South America, and the Far East. Professor Ramón's publications include articles in *Cuenta y Razón*, a journal of the Humanities, and he has received numerous awards for his paintings in such competitions as La Exposición Nacional de Bellas Artes in Madrid, in Oviedo, and in Alicante. In 1991, he received an honorary doctorate from Kalamazoo College.

Roger Retana Calderón, from Costa Rica, received his M.A. in the teaching of French as a foreign language at the Sorbonne in Paris, and subsequently studied literature and linguistics in the Latin American Studies Program at the same university. In Costa Rica, Professor Retana has pursued additional studies in translation, methodology, second-language acquisition, and strategic competencies. He has taught language

and linguistic courses at the Universidad Nacional Autónoma de Costa Rica, in the Extension Program, and at Indiana University of Pennsylvania. Throughout his career Professor Retana has also served as official translator and interpreter for Costa Rica and Unesco. He has taught workshops on the methodology of the teaching of language in Guatemala, Nicaragua, and Panama, and he currently coordinates the program of Spanish as a Foreign Language at the Universidad Nacional. His published materials include pedagogical essays and language readers.

Patrocinio Ríos Sánchez, from Narros del Castillo, Avila, Spain, received his Ph.D. in Romance Philology from the Universidad Complutense of Madrid. Professor Ríos teaches in the Middlebury Program in Madrid and also at institutes in the capital. He has published a variety of research works: *Lutero y los protestantes en la literatura española desde 1868* and *El reformador Unamuno y los protestantes españoles,* as well as articles on Galdós, Clarín, Pío Baroja, Jorge Guillén, and Blas de Otero, among others. Professor Ríos also published an edition of the play, *Lutero,* by R. López Aranda.

Mildred Rivera-Martínez received her M.A. in Spanish at the University of Illinois at Chicago, and a Ph.D. in Latin American Literature and Culture from Stanford University. She is currently an Associate Professor at Moravian College in Bethlehem, Pennsylvania, where she teaches courses on language and Latin American literature and cultures. She regularly serves as visiting professor on Caribbean literature and culture at Lehigh University. An ACTFL-certified tester and trainer in oral proficiency, Dr. Rivera's present research includes orality and popular culture in Puerto Rican literature and children as narrators in Caribbean literature. She has published articles on literary criticism and culture and she is currently in training on the use of video-conferencing and distance learning for teachers with CAPE (a Community for Agile Partners in Education).

Elizabeth Rivero, from Montevideo, Uruguay, holds two bachelors degrees, one in Latin American Literature and the other in Translation. During her studies, she published a translation of the article "What is an author?" by Michel Foucault. In 1997 she began her graduate studies at the University of Maryland at College Park, where she earned her Master's Degree in Latin American Literature in 1999 and where she is presently pursuing her Ph.D. Professor Rivero's research interests include 20th-century narrative of the Southern Cone and Transatlantic Studies.

Donna M. Rogers received her Ph.D. from the University of Toronto in Hispanic Languages and Literatures and is Associate Professor and Chair of the Department of Spanish at Middlebury College. Prior to coming to Middlebury, she taught at the Pennsylvania State University from 1986 to 1998, where she was Interim Head in 1997-98. Professor Rogers specializes in Spanish and Catalan philology and is the author of "The Evolution of Spanish Sounds" software, which received the EDUCOM 1991 Distinguished Software Award. She has edited several treatises of Francesc Eiximenis' *Dotzè del Crestià* and is co-author with Isidro Rivera of a forthcoming edition and study of *La Historia de la donzella Teodor.*

Carmen Roiz, from La Coruña, Spain, began her music studies at the Conservatorio Superior de Música de La Coruña, where she also studied classic ballet and Spanish dance. Professor Roiz graduated from the Real Conservatorio Superior de Música, having studied with Antonio Barrera and Mercedes Goicoa, and she continued her musical training in Buenos Aires, Argentina and Sao Paulo, Brazil. She has taught music and voice in a variety of school settings, most recently in the Conservatorios Municipales de Madrid. Professor Roiz also directs the Cultural Program of the Filmoteca of the Ministry of Foreign Affairs, where she is in charge of film and video. Her own works include lessons on intonation, two pieces for piano, and a "Blues" piece for piano and flute.

Gustavo Sainz, from Mexico City, served for ten years as Professor and Chair of the Department of Journalism and Communication Sciences of the Universidad Nacional Autónoma de México. He has taught at the University of Wisconsin at Madison, the University of New Mexico at Albuquerque, and currently at Indiana University at Bloomington. Professor Sainz has received grants from various foundations including Ford, Guggenheim, Tinker, and The Center for Inter-American Relations. Among his works are: *La Princesa del Palacio de Hierro*, for which he won the Xavier Villaurrutia Prize; *Gazapo, Obsesivos días circulares,* and *Compadre Lobo*. His most recent novels are *A la salud de la serpiente, Retablo de Inmoderaciones y heresiarcas, Salto de tigre blanco, Quiero escribir pero me sale espuma*, and *La Novela virtual*. Many of his works have been translated into other languages.

Samuel G. Saldívar, a native of Mexico, is Professor of Spanish and Director of Instruction in the Department of Foreign Languages at the United States Military Academy at West Point, New York. He earned his B.A. in Spanish and M.A. in Foreign Language Education at Florida University, and his Ph.D. in Latin American Literature at New York University.

His teaching interests are Latin American literature, Foreign Language pedagogy, and Spanish language at all levels. He has published a book on the role of the female character in the Mexican novel. His present projects include co-authoring a textbook on Latin American culture and civilization, and translating an historical novel on Simón Bolívar.

José Teruel-Benavente, from Melilla, Spain, holds a doctorate from the Universidad Complutense in Madrid. He is currently a Professor of Contemporary Spanish Literature at Madrid's International Institute and previously served as a visiting professor at Duke University. His publications include a book of poems, *Como jamás cuerpo de amado*, and two critical works, *La joven poesía española del medio siglo* and *Otro marco teórico para el medio siglo: la poesía de Miguel Fernández*. In addition, his essays have appeared in numerous journals, including *Insula, Revista de Literatura, Revista Hispánica Moderna, Cuadernos Hispanoamericanos*, and *Letras Peninsulares.*

Félix Ulloa, (h), from El Salvador, earned law degrees from the Universidad Complutense in Madrid and from la Universidad de El Salvador. He completed his post-graduate studies at the Institut International d'Administration Publique in Paris, and at the Hubert H. Humphrey Institute of Public Affairs at the University of Minnesota. From 1994 to 1999, Professor Ulloa has served as Magistrate of the Supreme Electoral Tribunal. He has taught at the Universidad de El Salvador and at the Universidad Centroamericana "José Simeón Cañas" in El Salvador and at the present, he is a Professor in the graduate program of political science and public administration at the Universidad Tecnológica de El Salvador. Professor Ulloa has also served as President of the Institute of Law of El Salvador, as well as a member of the team of observers who provide oversight for political parties. He has given speeches at universities in the USA, Canada, Mexico, Colombia, and Bolivia. Professor Ulloa's publications include *La utopía continúa..., Pensamiento democrático,* and *El régimen financiero de los partidos políticos en El Salvador.*

Víctor Vich, from Lima, Peru, received his bachelors degree in Latin American Literature in 1993. He taught for two years at La Pontificia Universidad Católica del Perú before arriving in the United States. In 1995, he earned his Master's degree at Duke University and his Ph.D. this year at Georgetown University. Professor Vich's dissertation on the performance of street clowns in the squares of Lima constitutes an interdisciplinary study combining ethnographic approaches and discourse analysis. He has published several articles on Peruvian literature and his current project focuses on Andean oral tradition.

Virginia Zavala Cisneros, from Peru, obtained her bachelors degree from the Universidad Católica del Perú (Hispanic Linguistics) and her Master's degree from Georgetown University (Sociolinguistics). At present, she is a Ph.D. candidate in the linguistics department at Georgetown University writing her dissertation on the introduction of Spanish and Quechua literacy into peasant communities in rural Peru. Professor Zavala has published several articles on features of Andean Spanish and she has taught a variety of language courses including Spanish for speakers of Quechua at the Universidad Nacional Mayor de San Marcos (Lima) and the Universidad Nacional San Cristóbal de Huamanga (Ayacucho).

Administrative Staff

Audrey A. LaRock, Coordinator
Lena I. Santillana, Assistant to the Director of the School in Spain
Jody K. Lekberg, Bilingual Assistant
Sara A. Potter, Bilingual Assistant
Scott T. Webster, Bilingual Assistant
Victoria Anahi Minoian, Bilingual Assistant/Technology Officer
Matthew A. Saldívar, Theatre Assistant

Schedules, texts, and staffing are subject to change.

Intensive Language Courses

(Seven-Week Session)
Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Each level is an integrated program and students must take all parts for a total of three undergraduate units.

Level 100

Abréu Gómez, Alonso, Cassidy (coordinator), Rivero

101 Beginning Grammar Rivero
This course is designed to build on and expand control of basic grammatical structures by interweaving vocabulary and functions into meaningful and authentic activities that emphasize all four language skills: understanding the spoken word, speaking, reading, and writing. Cultural information that will enhance a deeper understanding of the culture of Spanish-speaking peoples will be integrated into the course content. (1 unit)

102 Beginning Conversation Cassidy
This course is designed to develop oral communication skills by systematically practicing a combination of everyday topics, such as family, daily routine, and pastimes, and survival topics, such as making travel arrangements, ordering meals, and shopping. Communicative strategies intended to facilitate communication with native speakers will be presented and practiced in a variety of meaningful and real-world situations. (1 unit)

103 Beginning Writing Abréu Gómez
This course is designed to develop beginning-intermediate level writing skills by presenting a process approach to writing that practices modes of written communication, such as messages, brief descriptions, comparisons, while integrating functions and content areas into authentic tasks. Writing strategies and techniques, such as using a bilingual dictionary, editing, and paraphrasing, will be included. (.5 unit)

104 Beginning Reading and Culture Alonso
This course is designed to develop reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine articles, realia, and brief literary selections. In addition to expanding the vocabulary base, the topics presented will serve as a springboard for listening, speaking, and writing activities. The information presented in the readings will increase cultural proficiency and knowl-

edge. (.5 unit)
Required texts: Patti Marinelli and Lizette Mujica Laughlin, *Puentes: Spanish for Intensive and High-beginner Courses;* Patti Marinelli, Lizette Mujica Laughlin, and Elvira Swender, *Puentes: Cuaderno de actividades y gramática suplemental,* 2nd ed. (Boston: Heinle & Heinle, 1998); Silvia G. Gómez, *El Punto en cuestión* (Lincolnwood, IL: National Textbook Company, 1998); *Triple Play Plus,* software program (Boston: Heinle & Heinle).
Recommended texts: Webster's New World (Prentice Hall); Ana I. Levenson, *Gramática española para estudiantes de inglés* (Ann Arbor, MI: The Olivia and Hill Press).

Level 200

Castro Cuenca, Catalán (coordinator), Pareja, Retana

201 Intermediate Grammar Catalán
This course is designed to offer an overview of first-year grammar while also introducing the student to the study and use of more complex structures and vocabulary. Each grammar explanation will be followed by extensive oral and written practice in contextualized and communication-based exercises and activities. These exercises will provide immediate reinforcement of new structures and are intended to maximize the student's linguistic competence through a creative use of the language. (1 unit)
Required texts: Emily Spinelli, Carmen García, and Carol E. Galvin, *Interacciones* (Fort Worth, TX: Holt, Rinehart, and Winston); Emily Spinelli, Carmen García, and Carol E. Galvin, *Interacciones: Cuaderno de ejercicios,* (Fort Worth, TX: Holt, Rinehart, and Winston).

202 Intermediate Conversation Castro Cuenca
The course is geared toward the development of the student's language skills through activities that focus on meaningful, personalized communication. This curriculum is based on the concept of action learning, that is, that people learn best by doing. Each lesson contains purposeful activities within realistic situational contexts to help students build their proficiency and fluency in Spanish. Students will be given the opportunity to communicate in a variety of natural scenarios for strategic, interactive exchanges that aim to reinforce, refine, and broaden communicative competence. Students must attend lab sessions twice a week for practice on specific aspects of pronunciation. (1 unit)
Required texts: Emily Spinelli, Carmen García, and Carol E. Galvin, *Interacciones* (Fort Worth, TX: Holt, Rinehart, and Winston); Joan L. Brown and Carmen Martín Gaite, *Conversaciones creadoras* (Lexington, MA: D.C. Heath and Company).

203 Intermediate Writing and Composition Pareja
This course is designed to familiarize students with authentic writing formats and texts that illustrate genres ranging from historical narrative and exposition to short stories, excerpts from novels, poems, and songs. With a focus on writing as process, an ample variety of activities will be offered to guide the student through different stages in the production of an essay. Grammatical structures and vocabulary presented in the other intermediate courses will be emphasized in the student's writing output. The course will promote writing as communication by creating a collaborative learning environment in which students will help each other shape and perfect their prose. (.5 unit)
Required text: Mary Lee Bretz, Trisha Dvorak, and Carl Kirschner, *Pasajes Actividades,* 3rd ed. (New York: McGraw-Hill, 1997).

204 Intermediate Culture and Civilization Retana
This course seeks to enhance an understanding of and an appreciation for the many cultures that comprise the Spanish-speaking world. Through a four-skills communicative approach, culturally relevant linguistic and sociolinguistic dimensions of the Spanish language will be targeted. Reading selections will facilitate and nurture inquiry and exploration into the traditions, customs, literature, and artistic expression of different Spanish-speaking countries. The World Wide Web will be integrated with other resources and constitute an important source of input and guided research. (.5 unit)
Required text: Mary Lee Bretz, Trisha Dvorak, and Carl Kirschner, *Pasajes Cultura,* 4th ed. (New York: McGraw-Hill, 1997).

Level 300

Armstrong, González, L. Maldonado, Puppi-Redfern, Rivera-Martínez (coordinator), Vich, Zavala Cisneros

301 Advanced Grammar Armstrong, Puppi-Redfern
This course will stress the expansion of the student's active vocabulary and language skills at the third-year level. Classroom activities will center on a thorough review of the most problematic aspects of Spanish grammar, as well as active use of the language. These grammatical structures will also be discussed in the context of a variety of written texts. (1 unit)
Required text: M. Dominicis, *Repase y escriba: curso avanzado de gramática y composición,* 3rd ed. (New York: J. Wiley, 1998).

303 Advanced Speaking Rivera-Martínez, Vich

This course complements 301 and 309 and is designed to help students develop their oral and listening proficiencies. Oral presentations, roleplays, interviews, summarizing, formulating questions and comments, as well as exercises in which students give a critique of the speaker are all used to offer diverse opportunities for self-expression. The assignments will consolidate description and narration in the past and the present, as well as provide the students a structured framework in which to present opinions and explain them. (1 unit)

Required text: María Victoria García-Serrano, Cristina de la Torre, Annette Grant Cash, *A que sí,* 2nd ed. (Boston: Heinle & Heinle, 1999).

309 Advanced Writing González, Puppi-Redfern, Zavala Cisneros

This course seeks to improve the writing skills of students by the use of participatory and collaborative activities. Authentic writing models will be introduced, and manipulative and creative practice in written communication will be fostered. E-mail activities, use of the internet, and other computer resources will also be incorporated into the course dynamic. (.5 unit)

Required text: Guadalupe Valdés, Trisha Dvorak, Thomasina Hannum, *Composición: proceso y síntesis* (New York: McGraw-Hill) [textbook, workbook, CD-Rom].

Strongly recommended: García-Pelayo and R. Gross, *Pequeño Larousse ilustrado.* This Spanish/Spanish dictionary is the only resource allowed during tests and exams.

Students will be placed in a section of 301, 303, and 309 but may choose either 304 or 305 at the time of pre-registration. Class size is limited and registration will be handled in the order in which they are received in the mail, up to the limit for the section.

304 Spanish Culture González

This course will deal with the evolving culture and civilization of Spain. It is designed to acquaint students with the important historical events and fundamental figures from the fields of literature, arts, politics, etc. who have contributed significantly to the shaping of modern Spain. The course will make extensive use of computers for the exploration of important issues discussed in class. (.5 unit)

Required text: Juan Kattán-Ibarra, *Perspectivas culturales de España,* 2nd ed. (Lincolnwood, IL: National Textbook Co., 1995).

305 Hispanic Culture L. Maldonado

This course is designed to acquaint students with the important historical events and the fundamental figures that have contributed significantly to the shaping of Latin American culture. Through exploration of Latin America's diverse cultural productions such as art, movies, documentaries, journalism, music, and literature, the course will examine the continent both in its constructive as well as its conflictive relationship with itself. (.5 unit)

Required text: Juan Katán-Ibarra, *Perspectivas culturales hispanoamericanas,* 2nd ed. (Lincolnwood, IL: National Textbook Co., 1995).

Note: Advanced undergraduates who place above the 300 level will be permitted to take 401 if space allows.

Level 400

401 Advanced Grammar and Practice Saldívar

This course will offer an in-depth review of those grammar topics in Spanish which continue to cause difficulties for the foreign language learner: the preterite-imperfect contrast, the tense system, impersonal and passive **se**, the clitic pronouns, the use of the subjunctive, adjective placement. The review will be accomplished through a variety of activities in speaking, reading, and writing. Students, therefore, will improve not only their knowledge of grammar but also their proficiency in these skills. A program of vocabulary building will be incorporated as well. This course carries **one unit of undergraduate credit.**

Required text: Material in course pack form to be purchased at Middlebury.

Note: Students who place at the 400 level must take 401 and 505 and may choose one of the following culture courses at the time of pre-registration: 531, 533, 536, 538, or 545.

Graduate Program of Studies

Curriculum and Degree Requirements

Graduate courses are numbered to indicate level of difficulty. Students are informed of their preliminary placement level in the pre-registration information sent upon enrollment in the School. To complete the placement process, an Oral Proficiency Interview will be administered to all new graduate students to the program on June 27, 2000.

Requirements for the M.A. for students accepted to candidacy beginning with the 1999 session of the Spanish School are as follows:

Summer of application: the three courses must include one language course at the proper placement level, the *Literary Theory* or *Literary Analysis* course, and a third course at the appropriate level, selected from the offerings in culture and civilization, literature, or professional preparation areas. Students placed at 501 must take 505 as the third course.

All candidates for the M.A. degree are required to take the following courses:

a. Two courses in Spanish or Latin American civilization and culture.

b. Three language/linguistics courses (401 may **not** be counted as one of these. Students enrolled in 401 must return for another summer session and place in 501 or 502 before gaining admission to the graduate program in Spain.)

c. 560 *Literary Analysis* (or 660 *Literary Theory* with permission)

d. Three literature courses (560/660 may **not** be counted as one of these). For students not going to Madrid, 583 or 584 **and** 585 or 586 are required courses.

e. The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)

Graduate Course Descriptions

Key to three-week courses:
I designates session I (June 29-July 19)
II designates session II (July 20-August 9)

LANGUAGE AND LINGUISTICS

501 Advanced Language: Reading, Speaking, and Writing Nunley, Ramos

This course utilizes an integrated approach to bridging the gap between intermediate and advanced levels of language, with particular emphasis on the development of formal speaking and writing. Review of grammar and development of vocabulary are linked to proficiency functions (e.g., narrating, describing, explaining, analyzing, hypothesizing, and defending opinions) in both speech and writing. Authentic cultural readings of diverse types and sources and authentic video segments serve as a context for linguistic practice in the classroom. This course meets two hours a day. (1 unit)

Required text: James Crapotta and Alicia Ramos, *Facetas: Conversación y redacción* (Boston: Heinle and Heinle, 1994).

Note: Students who place at the 501 level must take 501 (two hours a day), 505, and 560. Students at the 501 level who successfully complete the summer, may go to Madrid but these students will be advised to take less than a full course load but please note that full tuition will be charged.

502 Advanced Spanish Language Bordón, Gutiérrez Araus

The course is a detailed study of some of the more complex points of grammar and usage: indicative tenses with a special focus on the past, future, and conditional; the subjunctive in terms of tense and use in simple and complex structures; *ser* and *estar*; personal pronouns and the particle *se*; use of prepositions. (1 unit)

Required text: María Luisa Coronado González, et al., *Materia Prima*, 2nd ed. (Madrid: Sociedad General Española de Librería, 1998).

Note: 502 is obligatory for all first-year graduate students, except those exempted on the basis of the placement test. Those with low placement examination scores will be required to take either 401 (no graduate credit) or 501.

505 Advanced Spanish Writing Núñez-Méndez, Saldívar, Vich

The objectives of this course are to improve the students' capacity to understand texts in Spanish and to develop their ability to express themselves in complex written formats. Both the comprehension and the writing dimensions of this course will be advanced through a variety of modes of expression and functions: description, narration, explanation, persuasion, hypothesis. A review of troublesome grammatical elements will be accomplished through the feedback given to students on their writing assignments. (1 unit)

Required text: Cándido Ayllón, Paul Smith, and Antonio Morillo, *Spanish Composition Through Literature*, 3rd ed. (New Jersey: Prentice Hall, 1996).

Note: 505 is required for all students who place in either 401 or 501.

528 Rhetoric and the Professional Level of Oral Discourse in Spain Breiner-Sanders

This course is designed to assist students who function on the Advanced level (ACTFL) of oral proficiency to develop their communicative skills on the professional - Superior level (ACTFL). Linguistic functions elaborated and practiced include supporting and defending opinions, hypothesizing, persuading, and structuring and adapting messages for specific audiences, all within an extended discourse that displays a high degree of morphological, syntactic, and lexical accuracy, with no patterns of error. Talk-based activities include presentation, panel, dialectic-debate, point-counterpoint, roundtable, and role play, with special consideration given to the pragmatics of speech acts. **Prerequisite**: a rating of Advanced-Mid on ACTFL Oral Proficiency Interview administered at Middlebury upon arrival. (1 unit)

Required texts: José Escarpanter, *Señoras y señores: el arte de hablar bien en público* (Madrid: Editorial Playor, 1995); Jesús Fernández Cinto, *Actos de habla de la lengua española*, 3rd printing (Madrid: Edelsa, 1998); Ana Roca, *Nuevos mundos* (New York, NY: John Wiley & Sons, 1999); ACTFL Proficiency Guidelines - Speaking and Explanatory Appendix (Yonkers, NY: ACTFL, 1999).

601 Composition and Stylistics Cabrera

The course focuses on the development of the written expression of the advanced student. It aims to improve expressive abilities by appropriate use of form and content toward mastery of the contemporary idiom. A variety of text types are presented and practiced through writing tasks, with group work integrated into the course to resolve difficulties in grammar, lexicon, and orthography. Particular attention is given to stylistic questions. (1 unit)

Required text: Graciela Reyes, *Cómo escribir bien en español* (Madrid: Arco-Libros, 1998); material in course pack form to be purchased at Middlebury.

612 Trends in Contemporary Spanish Cabrera

The course will offer advanced students the opportunity to consider the new tendencies and changes that have taken place in the Spanish language in the last few years, with a primary focus on the language as used in Spain, with some contrastive review of variant usages in the Americas. Through an initial consideration of the concept of linguistic norms, an array of linguistic tendencies will be explored that impact on the distinct linguistic planes, with a particular emphasis on orthographic, morphosyntactic, and lexical questions. (1 unit)

Required text: Leonardo Gómez Torrego, *Manual del español correcto*, Vol. 2, 9th ed. (Madrid: Arco-Libros, 1999); material in course pack form to be purchased at Middlebury.

613 Spanish Morphology Pérez-Leroux

This course focuses on the morphological aspects of Spanish. The various word classes, their morphological types, inflectional characteristics as well as word-formation processes will be studied. Students will be introduced to current theoretical concepts and methods of morphological analysis as well as to some of the issues concerning the relationship between morphology and syntax, and phonology and syntax. Word formation and the semantic structure of words, nominal inflection, verbal inflection, the special characteristics of clitic pronouns, and lexical-aspectual classes of predicates will be examined as well. (1 unit)

Required texts: Antonio Benito Mozas, *Gramática práctica* (Madrid: Editorial Edaf, 1992); Soledad Varela Ortega, *Fundamentos de Morfología* (Madrid: Editorial Síntesis, 1992); material in course pack form to be purchased at Middlebury.

617 Spanish Second Language Acquisition Pérez-Leroux

This course will serve as: a) an introduction to the generative study of second language acquisition, to examine the notions of universal grammar, parameters, and parameter setting, and the concept of triggering experience; and b) as a survey of current research on adult learners of Spanish. Unlike other theoretical approaches to second language acquisition, the generative approach focuses on the mental representation of learners' grammars and its methodology in comparing the difference between adult and child language learning. Central to acquisition theory and this course are the prodrop parameter and clitic pronouns. (1 unit)

Required texts: R. Towell and R. Hawkins, *Approaches to Second Language Acquisition* (Clevendon: Multilingual Press, 1994); A.T. Pérez-Leroux and W. R. Glass, eds., *Contemporary Perspectives on the Acquisition of Spanish*, Vol. I (Somerville: Cascadilla Press, 1997); material in course pack form to be purchased at Middlebury.

618 Evolution of Spanish Sounds Rogers

This course will trace phonological change from spoken Latin to medieval and modern Spanish. It will also include a brief overview of Spanish phonology. Emphasis will be on patterns and processes of sound change with computer-based practice. Representative old Spanish texts will be studied to give the theoretical material a practical application. (1 unit)

Required text: Ralph Penny, *Gramática histórica del español* (Barcelona: Ariel Lingüística, 1993); material in course pack form to be purchased at Middlebury.

619 Varieties of Spanish Rogers

Spanish is spoken in many countries of the Caribbean, Central and South America, by most people in Spain, and by a growing population in the U.S. Spanish shows enormous geographic, social, and stylistic variation, yet speakers generally understand most varieties of the language without difficulty, despite differences in vocabulary and pronunciation. The course will include study of spoken and written language from around the Spanish-speaking world. Assignments will include interviews with native speakers of Spanish. (1 unit)

Required texts: John Lipski, *El español en América* (Madrid: Cátedra, 1996); Miranda Stewart, *The Spanish Language Today* (London: Routledge, 1999); Manuel Ariza, *Comentarios de textos dialectales,* 2nd ed. (Madrid: Cátedra, 1997); material in course pack form to be purchased at Middlebury.

620 History of the Spanish Language Castillo

This course encompasses the sounds, forms, and styles of the Spanish language, illustrated through texts of different periods and genres. The course will trace the development of Spanish from Latin, with the contributions of such groups as the Goths, the Arabs, the Europeans, and various American cultures. Approximately one-half of this course will be devoted to an analysis of the history of words, and the other half to an illustration of that history utilizing texts from diverse eras, places, and styles - from *el Poema del Cid* to the present time. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

621 Syntax of the Spanish Sentence Gutiérrez Araus

This course begins with a consideration of the structure of the sentence and then moves to the different types of dependent clauses, their syntax, and their use. The course will be complemented by practical and creative exercises, identification, segmentation, and analysis of the various types of sentences studied. (1 unit)

Required text: Antonio Quilis, et al., *Lengua española, curso de acceso* (Madrid: Centro de Estudios Ramón Areces, S.A., 1999).

CULTURE AND CIVILIZATION

531 Spanish Culture J. Maldonado

This course will study the manner in which society satisfies its institutional, ceremonial, and symbolic needs, in terms of the individual and the community. Six contexts will frame the most relevant aspects of Spanish culture: (a) contemporary characteristics of Spanish society, (b) the religious ethic and the social ethic, (c) national, regional, and supranational identities, (d) "popular culture", (e) the social role of monarchical, clerical, and familial institutions, and, (f) systems of communication and public opinion. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

533 Central American Culture Ulloa

This course will introduce the student to the great diversity of the Central American region, as well as to its many similarities in terms of language, religion, customs, history, etc. The course will begin with a consideration of pre-Hispanic cultures, then examine issues related to the conquest, *mestizaje* and sincretism, and follow up to the present time with a study of the region's mix of indigenous roots and colonial inheritance that produced such universally important figures as Rubén Darío, revolutionizer of the Spanish language, Rigoberta Menchú, emblematic Nobel Peace Prize activitist, and Monsignor Oscar Romero, soon to become the first saint of the region. A variety of films, texts, and CD-Roms will be integrated into the thematics of the course. (1 unit)

Required text: Carmen Ruiz Barrionuevo, ed., *Antología de Rubén Darío*, 3rd ed., prologue by Octavio Paz (Madrid: Espasa Colección Austral, 1999); material in course pack form to be purchased at Middlebury

Recommended texts: Sergio Ramírez Mercado, *Margarita está linda la mar* (Madrid: Editorial Alfaguara, 1997); Miguel Angel Asturias, *El Señor Presidente*; Julio César Macías, *Epitafio para César Montes* (El Salvador: Editorial Guayampopo, 1997).

535 Spanish Music in the Twentieth Century (II) Roiz

This course focuses on the art of directed listening of the four elements of music (rhythm, melody, harmony, and tone) with a focus on their historical development and the relationship that exists between contemporary Spanish music and that of the past. Particular consideration will be given to the socio-cultural panorama as reflected in the works of Spain's principle composers of the 20th-century. Lectures will alternate with class activities on rhythm, listening drills, etc. Student participation is required; active listening for nuance and the subtleties of the compositions. This course meets two hours a day. (1 unit)

Required text: Tomás Marco, *Historia general de la música española, siglo XX*, Vol. VI (Madrid: Alianza Editorial).

536 Mexico: From Books to Film Sainz

This course will attempt to establish how a formal structure converts a "story" or "argument" into a "discourse" or another artistic elaboration. It will use as a point of departure five books by outstanding contemporary writers and five films based on these works that focus on Mexican society and mark particular cultural perspectives. The course will also observe the relationship between the receptors of these works and the indications present in the texts themselves. (1 unit)

Required texts: Seymour Chatman, *Historia y discurso: la estructura narrativa en la novela y en el cine* (Madrid: Taurus, 1990); Naguib Mahfuz, *El callejón de los Milagros* (Barcelona: Martínez Roca, 1997); Jorge Ibargüengoitia, *Dos Crímenes* (Mexico: Joaquín Mortiz, 1996); Rodolfo Usigli, *Ensayo de un crimen* (Mexico: Joaquín Mortiz, 1997); Carlos Fuentes, *Gringo Viejo* (Mexico: Fondo de Cultura Económica, 1990); Sabina Bergman, *Entre Villa y una mujer desnuda* (Mexico: El Milagro, 1998).

538 Studio Art Course: Painting Ramón

The purpose of the course is to offer students a practical foundation in painting that will serve them both to understand and appreciate artistic works and to be able to begin to express their own artistic abilities. The course will be structured in terms of drawing exercises, the study and practice of a variety of artistic techniques, issues of composition in form and color, and the use of space and light. Costume and decoration design and execution for the theatrical productions of the Spanish School will be included in the course. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

545 Theater: Theory and Practicum Plata

This course is conceived as a linguistic and cultural experience, to expose students to the nature of drama and to acquaint them with selections from Hispanic dramatic literature. After a preliminary consideration of the theoretical and historical underpinnings of Hispanic theater, two practical stages will be followed. The first stage introduces the students to the basics of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 unit)

630 Contemporary History of Central America Ulloa

This course will introduce the student to the reality of Central America, using the historical development of the region as a foundation, with brief references to the colonial period, independence from Spain, and the formation of republics up to the creation of nation-states. Utilizing a cultural approach, the course will focus on two movements: the processes of integration and the initiation of military conflict in the 1980s. Students will analyze the causes of conflict, the internal and external factors that intervened, the negotiated resolutions in Nicaragua, El Salvador, and Guatemala, and the role of Honduras and Costa Rica, in order to better understand the challenges that democracy presents to this conflicted region. (1 unit)

Required text: Héctor Pérez Brignoli, *Breve Historia de Centroamérica*, 2nd printing (Madrid: Alianza Editorial, 1990); material in course pack form to be purchased at Middlebury.

Recommended texts: Mark Danner, *Luciérnagas en el Mozote* (El Salvador: Museo de la Palabra); Jaime Wheelock Roman, *Cocina Nicaraguense*, 2nd ed. (Managua, Nicaragua: Hispamer, 295 p.il, 1999).

631 Contemporary Spanish History J. Maldonado

This course will consider Spanish history from the Bourbon Restoration to the present day. Social and economic convulsions, civil war, and the military dictatorship that prevented freedom and democracy from becoming institutionalized until near the end of the 20th-century will be the main focus. Special consideration will be given to the period of King Juan Carlos I and the democratic governments of the Socialists and the Conservatives, including their corruption and respective scandals, as well as the most recent elections. (1 unit)

Required text: Raymond Carr, *España: de la Restauración a la democracia, 1875-1980* (Barcelona: Editorial Ariel, 1983).

Recommended texts: Javier Tusell, *El gobierno de Aznar, balance de una gestión, 1996-2000* (Barcelona: Editorial Crítica, 2000), Alfonso Guerra and José Félix Tezanos, eds., *La década del cambio, Diez años de gobierno socialista, 1982-1992* (Madrid: Editorial Sistema, 1992).

LITERATURE

560 Literary Analysis Carreño, Luiselli, Polo de Bernabé (coordinator), Ríos Sánchez, Teruel Benavente

This course will introduce the graduate student to the techniques of literary analysis, critical thinking, reading, and interpreting Hispanic literary texts. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. Each student will write several papers and actively participate in class discussions. (1 unit)

Required texts: C. Virgillo, T. Valdivieso and E. Friedman, *Aproximaciones al estudio de la literatura hispánica* (New York: Random House); Alexander Coleman, *Cinco Maestros* (New York: Harcourt Brace); Carlos Fuentes, *Aura* (Mexico: Era). *Recommended text:* M.A. Abrams, *A Glossary of Literary Terms* (New York: Holt).

Note: 560 is obligatory for all first-year graduate students above 401. Exemption may be granted if an equivalent graduate course has been taken.

583 Spanish Literature to the Seventeenth Century Livosky

This course will study representative works of Medieval and Golden Age Spanish literature. The thematic and formal aspects of key seminal works will be analyzed in the context of the social, religious, and political preoccupations in Spain during this period. Class discussions will center on the changing world view reflected in these works. Essay, midterm examination, and oral presentation. (1 unit)

Required texts: Fernando de Rojas, *La celestina*, ed. Bruno Damiani (Madrid: Cátedra); *Lazarillo de Tormes*, ed. Francisco Rico (Madrid: Cátedra); Miguel de Cervantes, *Novelas Ejemplares*, III, ed. J. B. Avalle Arce (Madrid: Castalia); Tirso de Molina, *El burlador de Sevilla*, ed. Alfredo Rodríguez López-Vázquez (Madrid: Cátedra); Pedro Calderón de la Barca, *La vida es sueño*, ed. Ciriaco Morón (Madrid: Cátedra); *Poesía lírica del Siglo de Oro*, ed. Elías L. Rivers. (Madrid: Cátedra).

584 Spanish Literature of the Nineteenth and Twentieth Centuries Ríos Sánchez

This course studies works that are representative of diverse movements and tendencies: Romanticism and Realism, End of Century (Modernism), the first generation of the Post-War and Neo-Realism. Each of the works selected is analyzed according to a variety of aspects that configure it within a context, a general movement, a genre, and an author. (1 unit)

Required texts: Gustavo A. Béquer, *Leyendas*, ed. Joan Estruch (Barcelona: Crítica, 1994); Pérez Galdós, *Misericordia*, ed. L. García Lorenzo (Madrid: Cátedra); Pío Baroja, *La busca* (Madrid: Caro Raggio); Ramón del Valle-Inclán, "Los cuernos de don Friolero," in *Martes de carnaval*, ed. J. Rubio Jiménez (Madrid: Espasa-Calpe); Antonio Machado, *Campos de Castilla*, ed. G. Ribbans (Madrid: Cátedra); and post-war selections provided by the instructor.

585 Latin American Literature to the Nineteenth Century Concha

This course offers a panorama of Spanish American literature from the discovery and the conquest (including pre-Colombian texts of the period) to approximately 1900. Using an historical-cultural approach, representative works will be studied from each period. A mid-term and a final exam. (1 unit)

Required texts: Popol Vuh (Mexico, Fondo de Cultura Económica, 1981); Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias*, 3rd ed. (Madrid: Cátedra, 1987); Simón Bolívar, *El pensamiento vivo de Bolívar*, 4th ed. (Buenos Aires: Editorial Losada, 1972); D. F. Sarmiento, *Facundo*, 8th ed. (Mexico: Porrúa, 1991); Simón Bolívar, *Escritos políticos* (Mexico: Siglo XXI); Rubén Darío, *Cantos de vida y esperanza* (Madrid: Espasa-Calpe, Colección Austral); Mariano Picón-Salas, *De la conquista a la independencia*, 4th reprint (Mexico: Fondo de Cultura Económica, Colección Popular, 1967).

586 Latin American Literature from Modernism to the Contemporary Period Luiselli

The class will survey the evolution of Latin American literature from the end of the 19th-century to the end of the 20th-century. Special emphasis will be given to representative authors of the five periods that conform these one hundred years of literature. These periods are: *Modernismo* (José Martí, Gutiérrez Nájera, and Rubén Darío), *Post-Modernismo* (Delmira Agustini, Gabriela Mistral, and Alfonsina Storni), *Vanguardias* (Horacio Quiroga, César Vallejo, Vicente Huidobro, Pablo Neruda, and Octavio Paz), the *Boom* (Jorge Luis Borges, Julio Cortázar, Juan Rulfo, Carlos Fuentes, and Gabriel García Márquez) and the *Post-Boom* (Rosario Castellanos, Elena Poniatowska, Rosario Ferré, and Ana Lydia Vega). Discussions on gender, postmodernism, feminism, and cannon formation will be included. Two exams (a midterm and a final) and a critical essay (8-10 pages). (1 unit)

Required texts: Gaganigo, De Costa, Heller, Luiselli, Sabat de Rivers, and Sklodowska, *Huellas de las literaturas hispanoamericas* (New Jersey: Prentice Hall, 1997); María M. Sola, *Aquí cuentan las mujeres* (Puerto Rico: Ediciones el Huracán, 1996); Carlos Fuentes, *Gringo viejo* (Mexico: Fondo de Cultura Económica).

660 Critical Theory: From Modernity to Postmodernity and Beyond Polo de Bernabé

Some of the major areas of inquiry in contemporary critical theory have focused on issues regarding the status of the modern and postmodern text, as well as post-colonial and cultural studies. These perspectives will provide the framework for the

discussion of contemporary theoretical issues such as subjectivity, ideology, history, gender, space, time, and culture. Although the course will be of a theoretical nature, fictional texts – drama, film, poetry, and narrative, predominantly by Spanish and Latin American authors – will be included in an attempt to define a poetics of modernism, postmodernism, and beyond. Two short papers, one class presentation, a final paper, and active class participation are required. (1 unit)
Required texts (selected readings from the following texts): Antony Easthope, ed., *A Critical and Cultural Theory Reader* (Toronto: University of Toronto Press); Patricia Waugh, *Postmodernism: A Reader* (New York: Arnold); Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory* (New York: Methuen); Federico García Lorca, *Poeta en Nueva York* (Madrid: Cátedra); Jorge Luis Borges, *Ficciones* (Madrid: Alianza Editorial); Luisa Valenzuela, *Cambio de armas* (Hanover, NH: Ediciones del Norte, 1998).

Note: 660 is especially recommended for students who have some experience in literary studies and/or theory, are interested in literary and cultural studies, and/or contemplating doctoral programs. Open to students who have taken 560. Advanced new students with experience in literary analysis and/or theory may take 660 in place of 560 (permission required).

662 Don Quijote de la Mancha Livosky
This course is designed as an introduction to Don Quijote, with emphasis on Cervantes' thematic use of literary theory. This approach will aim to explore the reasons why Don Quijote is considered to be the first modern novel and why it is placed in the context of the development of fiction in Western culture. Students pre-registered for this course are encouraged to read as much of the text as possible before coming to Middlebury. (1 unit)
Required text: Miguel de Cervantes, *Don Quijote de la Mancha,* Martín de Riquer, ed. (Barcelona: Planeta); material in course pack form to be purchased at Middlebury.

663 Contemporary Spanish American Novella Concha
This course will analyze the key texts that contributed to the development of the contemporary Spanish American novella. Close textual reading and analysis of the works will be linked to socio-historical contexts and inscribed within the literary production of their authors and their respective national cultures. Selections from Mexico, Uruguay, Cuba, Chile, and Argentina will facilitate a transregional approach. (1 unit)

Required texts: Carlos Fuentes, *Aura* (Mexico: Edición Era); José Emilio Pacheco, *Las batallas en el desierto* (Mexico: Edición Era); Juan Carlos Onetti, *Los adioses* (Barcelona: Bruguera); Juan Carlos Onetti, *El Pozo* (Montevideo: Arca); José Donoso, *El lugar sin límites* (Madrid: Cátedra); María Luisa Bombal, *La última niebla* (Santiago: Zig-zag); Alejo Carpentier, *Concierto barroco* (Mexico: Era); Julio Cortázar, *Las armas secretas* (Buenos Aires: Sudamericana); Reina Roffe, *El cielo dividido* (Buenos Aires: Sudamericana).

664 Love and Eroticism in Golden Age Spanish Literature Carreño
Platonic, carnal, epicurean, erotic, mystic, and friendly love are extensively presented in Golden Age Spanish Literature in different genres (drama, prose, poetry) and within various traditions and forms of expression. Taking into account Ovid's *Ars amatoria* and *Remedia amoris*, Andreas Capellanus' *The Art of Courtly Love,* and Octavio Paz's *La llama doble: amor y eroticismo,* this course will selectively discuss the framing of such themes presented in a wide spectrum of texts and authors, mainly, Garcilaso, Cervantes, Tirso de Molina, Lope de Vega, San Juan de la Cruz, and Vélez de Guevara. (1 unit)
Required texts: Miguel de Cervantes, "El celoso extremeño", "El casamiento engañoso", in Cervantes, *Novelas ejemplares*, Harry Sieber, ed. (Madrid: Cátedra); Tirso de Molina, *El burlador de Sevilla y convidado de piedra*, Ignacio Arellano, ed. (Madrid: Espasa-Calpe); Lope de Vega, *El castigo sin venganza*, A. Carreño, ed. (Madrid: Cátedra), Vélez de Guevara, *La serrana de la Vera*, Enrique Rodríguez Cepeda, ed. (Madrid: Cátedra); Francisco López Estrada, *El Abencerraje (Novela y romancero)* (Madrid: Cátedra); material in course pack form to be purchased at Middlebury.

Professional Preparation for Teachers

690 Instructional Use of Technology in Foreign Language Instruction (II) Martínez-Lage
This is a beginning, hands-on course for students who have had no previous exposure to technological resources. Students will explore the many available uses of technology for foreign language instruction. The course will be divided into 4 parts: 1) the study of appropriate Spanish terminology pertaining to the use of technology; 2) the exploration of a variety of commercially produced course materials (CD-ROMs, etc.) and the critical analysis and assessment of these materials; 3) the evaluation of authentic materials and instructional resources on the Web, basic web navigating skills, use of Web-based instructional

materials; 4) pedagogical uses of electronic networks (email, listserves, bulletin boards, chat groups). This course meets two hours a day. (1 unit)
Required texts: Michael D. Bush and R. Terry, eds., *Technology-Enhanced Language Learning* (NTC: The ACTFL Foreign Language Education Series, 1997); Judith A. Muyskens, ed., *New Ways of Learning and Teaching: Focus on Technology and Foreign Language Education*. AAUSC Issues in Language Program Direction (Boston: Heinle & Heinle, 1998).

695 Methodology in the Teaching of Spanish as a Second Language Núñez-Méndez
This course provides students with a series of theoretical issues and a variety of methodological approaches to the teaching of Spanish as a second language. Topics include developmental problems in the acquisition process, the interrelationship between L1 and L2, learning strategies, teacher techniques, and practical approaches to classroom instruction, testing, and evaluation. The course also aims to promote self-directed study and the ability to develop new and effective strategies for learning and teaching Spanish. (1 unit)
Required texts: Encina Alonso, *Cómo ser profesor y querer seguir siéndolo*, 2nd ed. (Madrid: Edelsa, 1997); *Standards for Foreign Language Learning: Preparing for the 21st Century* (Yonkers, NY: ACTFL, 1996).

698 Writing: Theory and Practice (I) Dvorak
This course will examine the principle issues related to writing and writing instruction: the cognitive processes involved in L1 and L2 writing, research on responding to writing and writing assessment, approaches to the teaching of writing, and changing notions about the place of writing in the FL curriculum. This course meets two hours a day. (1 unit)
Required texts: Virginia Mitchell Scott, *Rethinking Foreign Language Writing* (Boston: Heinle & Heinle, 1996); Krashen, *Writing Research, Theory and Applications* (New York: Pergamon Press, 1984); material in course pack form to be purchased at Middlebury.

699 Teaching Spanish Literature in Secondary School Teruel Benavente
This course is designed for secondary school teachers. Its goal is to establish a series of strategies for reading and writing which will motivate students to participate actively in the analysis and evaluation of the authors, works, themes, and genres presented in AP Spanish Literature. The course will consider the question, "How does one teach literature?" Theoretical models will be applied and examples from teachers' own experience with the required texts of AP Spanish Literature will be examined. The course will be based on class participation, short papers, and oral presentations. (1 unit)
Required texts: Jorge Luis Borges, *Ficciones* (Madrid: Alianza Editorial); Federico García Lorca, *Poema del cante jondo, Romancero gitano,* A. Josephs and J. Caballero, eds. (Madrid: Cátedra); *La Casa de Bernarda Alba,* A. Josephs and J. Caballero, eds. (Madrid: Cátedra); Gabriel García Márquez, *Crónica de una muerte anunciada* (Barcelona: Plaza y Janés); Ana María Matute, *Primera memoria* (Barcelona: Ediciones Destino-Clásicos Contemporáneos Comentados); Miguel de Unamuno, "Mi religión" (photocopies); *San Manuel Bueno Mártir,* J. Rubio, ed. (Madrid: Castalia Didáctica).

The Graduate School In Spain

Instituto Internacional
Miguel Angel, 8
28010 Madrid, SPAIN
Telephone: 011-34-91-319-81-88
Fax No: 011-34-91-310-0036

The School in Spain offers a valuable academic experience in Madrid. The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The School is located at the Instituto Internacional, a building of great historical and artistic interest whose location in one of the nicest areas of Madrid makes it easily accessible to our students.

Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. The choice depends on academic performance at Middlebury and upon previous studies, needs, and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory. M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until late May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished group of some of the most renowned scholars in Spain, including members of the *Real Academia*, university professors, and other authorities in the fields of letters, history, the social sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there.

The Undergraduate Program

Middlebury College offers undergraduate programs at the Instituto Internacional in Madrid, La Universidad Carlos III in Getafe, La Universidad Internacional San Estanislao de Kostka in Segovia, and La Universidad de La Rioja in Logroño. For information and an application, please contact Middlebury College Off-Campus Study office at (802) 443-5745 or at studyabroad@middlebury.edu.

Housing: Arrangements for accommodations in Madrid are made by the students with the aid of the secretary of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 2000-01 academic year is $7,425.

Administrative Staff

Director: Kim Griffin, Ph.D., The Ohio State University. Upon receiving an M.A. from the Middlebury College Spanish School, Professor Griffin became the Assistant Director of the School in Spain. After receiving her doctorate in foreign language education, she directed the faculty of philology at the Universidad Europea de Madrid. She has published articles on second language acquisition and is a frequent speaker at seminars organized by the Universidad Complutense in Madrid and the Colegio de Doctores y Licenciados.

Assistant to the Director: Lena Santillana received her M.A. from the Middlebury College Spanish School and has worked for the School in Spain since 1993. Previous to working for Middlebury, her experience includes teaching at high school and college level in the State of Washington. For the Madrid program, she handles orientation and preparation for students going abroad, student registration, all non-academic affairs; she also teaches an undergraduate class on Spanish current events.

Secretary: Laura Hernández received her degree in Spanish, French, and English translation from the Institut Supèrieur Cluny-Iseit in 1993. Before joining the Middlebury Program in Madrid, she worked for a non-profit foundation organizing the international congress-exhibition, *Expolingua*. As secretary for the program, she helps students with housing and organizes the program-sponsored trips.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year.

Fall Semester

LANGUAGE

503 Spanish Language Today Bordón
This course will study and analyze the Spanish language today. We will consider examples of spoken and written language and we will try to isolate the characteristics that differentiate one from the other. (1 unit)

600 Translation: English-Spanish Castillo
During this course, attention will be devoted to exercises in translation, substitution, textual study of literary prose, and composition in order to train students to improve their written work. (1 unit)

601 Composition and Stylistics Gutiérrez Araus
The subject of this course is the study in written and spoken texts of the different registers of today's Spanish. The course helps prepare students to recognize and use all the concrete aspects of composition in Spanish. (1 unit)

602 Comparative Syntax: English-Spanish J. Fernández
The objective of this course is to develop and perfect the graduate student's capability to handle and comprehend the syntactic and semantic structures of the Spanish language through comparison and contrast with English. (1 unit)

CULTURE AND CIVILIZATION

633 Spanish Architecture Ramón
The objective of this course is to teach students to recognize the characteristics and evolution of Spanish architecture through a study of its most important examples in order that they may have a fuller appreciation of Spanish culture and civilization. (1 unit)

637 Twentieth-Century Spain Sánchez Jiménez
This course will deal with the following themes: the beginning of the 20th-century in Spain, formation of the capitalistic society in Spain, the dictatorship of Miguel Primo de Rivera and the collapse of the monarchy, the civil war from 1936-1939, Franco's rule, the decline of Franco's Spain, and the birth of the democratic opposition. (1 unit)

LITERATURE

573 Contemporary Spanish Novel Teruel
This course analyzes the contemporary Spanish novel in two chronological parts, after the civil war (1940-1975) and after Franco's death (1975) through the period of democratic transition to the present. (1 unit)

682 Contemporary Latin American Poetry Camacho
This course begins with the emergence of "Modernismo," the first literary movement of Latin America, and follows the development of Latin American poetry through its different trends to the greatest recognition and achievements reached in the first half of the 20th-century. (1 unit)

763 Modernity in Spanish Poetry: Machado/Jiménez Bousoño
This course is a study of the modern era in Spanish poetry represented by a whole "literary generation" but especially by two very different poets, Machado and Jiménez. (1 unit)

764 Latin American Short Story Figueroa
This course consists of a study of the most representative authors of short stories in Latin America. The literary corpus chosen portrays topics such as: literature as a national debate, conflict in the colonial world, nature and society, racial questions, and the presence of political oppression. Some of the authors represented are Echeverría, Gorriti, Quiroga, Arguedas, Carpentier, Borges, and García Márquez. (1 unit)

767 Cervantes: Don Quijote Sánchez
Cervantes' thought and style will be analyzed in this class through the careful study of his masterpiece which is considered by many scholars to be the origin of the modern novel. (1 unit)

PROFESSIONAL PREPARATION FOR TEACHERS

693 Acquisition of Spanish as a Second Language: Theory Griffin
This course is a comprehensive study of the development of current views and theories dealing with the acquisition of a second language and all the factors that influence it. (1 unit)

Spring Semester

LANGUAGE

504 Oral Expression in Spanish Soriano
This course focuses on the particular aspects of the spoken language and how it differs from written language. Entonation, pronunciation, analysis of oral discourse, forms and functions in oral expression, and stylistic considerations are some of the topics of the syllabus. The class is designed to be practical and participatory. (1 unit)

603 Spanish Grammar: Fundamental Problems Gutiérrez
This course is an approach, from a theoretical and practical perspective, to the most problematic issues that Spanish grammar presents to English speakers. (1 unit)

604 Syntax of the Compound Sentence Bordón
This class is designed to help the student develop an understanding of the syntactic structures of the compound sentence and the subordinate clause. (1 unit)

620 History of the Spanish Language Castillo
This course will trace the history of the Spanish language from its pre-Latin origins to the present by examining the influences of the Greek, Celtic, Germanic, and Arab invasions. Students will also examine the Spanish language in the Hispanic world and the differences among Spanish dialects in Europe and America. (1 unit)

CULTURE AND CIVILIZATION

534 Velázquez, Goya, and Picasso Ramón
This course studies the life and works of three Spanish artists as seen through their historical circumstances. (1 unit)

639 Spanish Cinema García Reyes
The course will cover the Surrealist mode in Spanish cinema with particular attention given to Buñuel, Saura, and Erice. Their films will be studied using Middlebury's video facilities. (1 unit)

LITERATURE

565 Twentieth Century Latin American Women Novelists Becerra
This course is an in-depth study of novels written by Latin American women, Castellanos, Peri Rossi, Mastretta, Valenzuela, Esquivel, Bombal, and Ocampo. The purpose of the class is to identify and analyze the singular features of the form and content of the novels that place the works beyond the post-modern view of feminist writing. (1 unit)

566 The Generation of 1898 A. Sánchez
In this course we will study the writers of the generation of 1898, with particular attention given to Valle Inclán, Unamuno, and Maeztu. (1 unit)

688 Country and City in the Latin American Novel Camacho
This course studies the contemporary Latin American novel in its most significant aspect: the literary evolution of the space or setting in which the novel takes place. (1 unit)

769 Contemporary Spanish Theater Doménech
The course will deal mainly with the works of Valle-Inclán, García Lorca, and Buero Vallejo. It will also incorporate other playwrights whose works may be currently on the stage in Madrid. (1 unit)

PROFESSIONAL PREPARATION FOR TEACHERS

692 Acquisition of Spanish as a Second Language: Practice Griffin
This course has been specially designed for the graduate student who plans to teach Spanish. Authentic oral and written texts are used in the elaboration of didactic materials used for teaching Spanish as a second language. (1 unit)

General Remarks: Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities with programs at the Instituto Internacional. Permission from the Director of the School in Spain is required.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge

"The Language Pledge"
and *"The Language Schools"*
are service marks
of Middlebury College

Middlebury

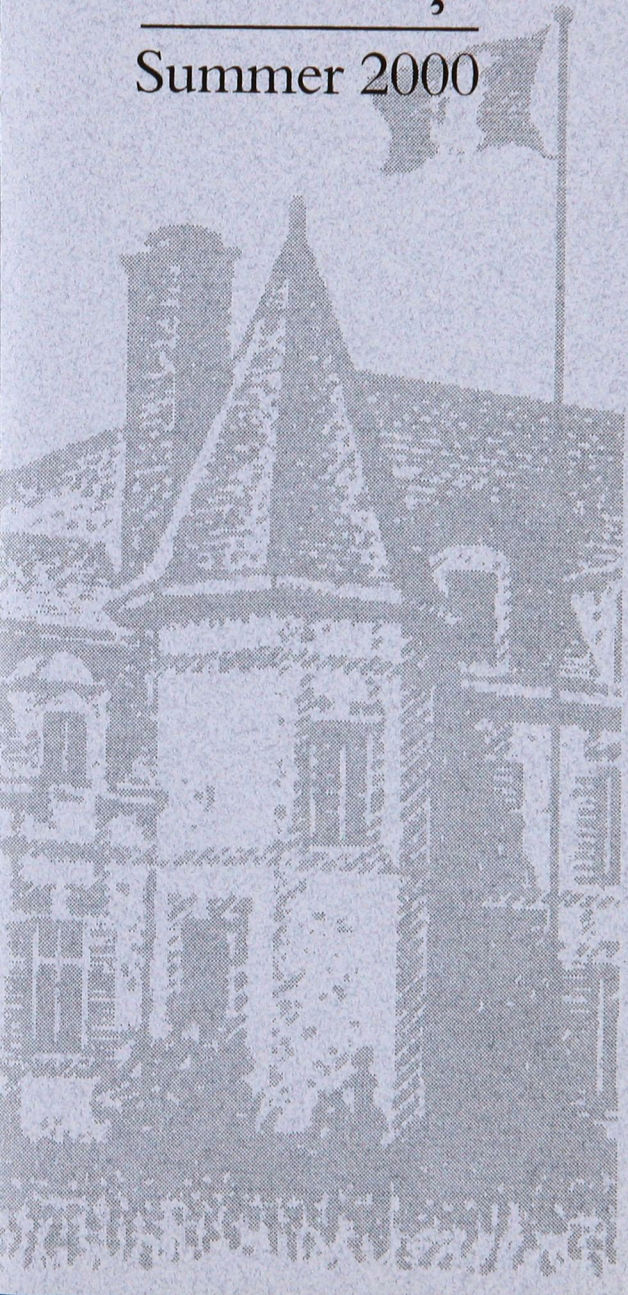
1800-2000

The Bicentennial Celebration

MIDDLEBURY COLLEGE

École française

Summer 2000



Summer 2000

Intensive Language Program

(seven-week session)

Students registered in the intensive language program are enrolled in one of four levels according to their proficiency as determined by placement tests administered at the beginning of the session. Their daily schedule normally includes four hours of instruction, as well as some individual work and participation in course-related seminars and activities.

Level One : Beginners 1 and 2

(101-102-103 and 201-202-203)

The purpose of this program is to develop to the largest possible extent a communicative competency in the French language, both orally and in writing. The cultural and content foundations of the course reflect issues and realities in the entire French-Speaking world. Our main text, *Deux Mondes*, is complemented by a French beginners' dictionary, a variety of authentic materials as well as video and on-line resources (one hour daily is spent in a multi-media lab).

Level Two : Intermediate 1

The three Level 2 courses (211-212-213) make up an integrated program which combine:

- The development of oral competence and listening comprehension, as well as socio-cultural communicative proficiency.
- Strategies for the development of oral and written expression acquired through regular and progressive practice;
- An overview of various cultural aspects of French-speaking communities worldwide, through readings and recordings, with applications to writing activities;

Level Three : Intermediate 2

Students at Level 3 take four daily courses, which permit study of new language structures and provide opportunities for the creative use of language through the study of diverse components of French and Francophone cultures, including, among others, film and literature.

1) 302: This course develops listening and speaking proficiency through extensive use of audiovisual materials. One area of emphasis will be the study of excerpts from French films of the post-war period, which provide a

particularly rich window onto French society and expression.

2) 303: This systematic approach to the study of French grammar is geared to students with some foundation in the language who seek to refine and expand their mastery of French usage. The method is based on exercises designed to encourage students to use more sophisticated sentence structures. By the end of the session, students will have acquired a more nuanced command of French.

3) 311: In this course, students develop more sophisticated written expression in French, through regular writing assignments covering a wide range of both formal and informal topics. Students will also learn the writing styles used in French academic contexts, such as the *explication de texte* and the *commentaire composé*, through the analysis of French literature.

4) 312-314: This two-part course, each segment 3 1/2 weeks in length, strengthens oral and written production through the discovery of non-linguistic aspects of French culture such as art, advertising, scents and tastes. By focusing on such topics, students not only enrich their vocabulary and acquire increased nuance in their expression in French, but also gain a broader understanding of French culture and sensibilities.

Level Four: Advanced

This level has a three-tiered structure:

1) All students **must** take a course in advanced grammar and composition which focuses on writing strategies applicable to specific types of discourse (esp. informative and deliberative).

2) Students choose **one** of three **optional** courses:

- *La France en Europe* (France in Europe).
- *Du texte à l'image, littératures et cinémas de la francophonie* (A global approach to Francophone literature and cinema)
- *Le français et la musique: langues sœurs* (Music and French as sister languages): students discover French-speaking peoples through the instrumental and vocal music of France and the French-speaking world.

3) Students choose **one elective** among a list that may include:

- *Savoir être! Mœurs et savoir vivre en France* (Historical and sociological approaches to social interaction)
- *Corps, espace, réalité, du Réalisme à l'Impressionnisme en France au XIXème siècle* (Art and civilization)
- *Comprendre et se faire comprendre* (an Initiation to Phonetics and Morphophonology).

Graduate Program (six-week session)

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent coursework in French. The normal course of graduate study during a summer session is three units. The initial application process includes the submission of a writing sample in French which will allow a preliminary assessment of the applicant's *current* writing ability.

Requirements for the M.A. in French

The French School at Middlebury College is well known throughout the world for the extremely high quality of its programs and the excellence of its graduates. The M.A. in French is a rigorous and demanding program of study which allows students to attain a high level of proficiency in all aspects of the language.

The M.A. is earned upon the successful completion of 12 units. Students may fulfill the degree requirements by selecting three classes per session over a four-summer period on the Vermont campus, or by spending one summer on the Vermont campus where they complete three courses prior to completing nine units during the academic year in Paris (see also School in France).

The distribution requirements are as follows.

For those students choosing to earn their degree on the Middlebury campus:

a) three units of language courses;
b) three units of civilization courses;
c) three units of literature courses;
d) three units of the student's choosing.

A maximum of three units may be transferred from other institutions, providing course content and delivery are appropriate to French School norms and standards.

For those students choosing to earn their degree in Paris after one summer on the Middlebury campus:

a) language proficency, level FR 611;
b) two units in literature;

Graduate Program (continued)

c) two units in civilization;
d) mêmoire de maîtrise (worth two units).

All French School students must take a comprehensive exam in French upon arrival to ensure proper placement. In addition, students will be interviewed in French for diagnostic and, if necessary, remedial purposes. At the end of the six-week session, students will take a similar exam designed to evaluate progress made during the session. Evaluation is based on nationally and internationally recognized criteria.

Course offerings

The French School curriculum at the M.A. level includes offerings in language, civilization, culture, literature and teaching methodologies. The candidate who completes the twelve units of course work as outlined above will have attained a level of expertise that better qualifies him or her to teach French, to continue his or her studies at the doctoral level, or for any profession that requires fluency in French.

Language courses cover a wide range of topics such as language and communication; applied stylistics and periphrastic grammar; advanced oral production and corrective phonetics; semantics and semiology; comparative (French-English) stylistics; language and theater, and writing courses.

The teaching of French and French-speaking civilizations and cultures is inherent to the immersion program. For an intensive six-week period, students interact formally and informally with members from the many French-speaking communities, in and out of the classroom. We offer courses in: French history, including the history of groups, institutions and attitudes; linguistic and cultural history; courses with a professional theme (business, international relations); art and esthetics.

Through the broad literature-survey courses and the more specialized offerings, the student leaves the program not only with a solid grounding in the major literary themes and cultures of the French speaking communities, but having also been introduced to critical trends and theories of the second half of the 20th century, as well as the analysis of literary texts.

For those who themselves wish to teach, in addition to covering the theories and practices surrounding the teaching of French as a second language, methods courses afford future instructors of French the opportunity to correct any remaining deficiencies in their own spoken language. Course offerings also cover current issues relevant to teachers in the classroom, such as immersion or teaching with multimedia.

Some representative courses:

Foundation Courses
Comprendre la linguistique (501)
Approches de la traduction (504)
Stylistique Appliquée: de la maîtrise de la langue à l'intuition linguistique (510)
Stylistique Appliquée au français universitaire (512)
Phonétique corrective et grammaire de l'oral (514)
Pratique et plaisir du texte (562)
Textes français et histoire littéraire, XVIème, XVIIème siècles (570)
Langue et littérature au Québec (571)
Régions de France et environnement global (531)
Comprendre la France d'aujourd'hui (532)

Specialized Courses
(Not every specialized course is offered every summer)
Linguistique française, sémantique, ambiguités, représentations (602)
Le Petit Conservatoire, langue et théâtre (612)
Initiation à la sémiotique littéraire (711)
D'une langue à l'autre, d'une culture à l'autre: traduction avancée (718)
Problématique de la littérature antillaise (779)
Voltaire épistolier (713)
L'immeuble dans le roman contemporain chez M. Butor et G. Pérec (714)
'Les mots des femmes' (788)
La société française à travers sa presse contemporaine (639)
La société française vue par le jeune cinéma d'aujourd'hui (646)
La Francophonie, histoire d'une langue et géopolitique (731)
Histoire de Paris (de Lutèce à nos jours) (734)
Enseigner le français aux débutants aux États-Unis (691)
Apprendre en faisant, cours ateliers de didactique (797/798)

Recent French School Faculty

Director
Jean-Claude Redonnet, Professeur des universités, Paris IV Sorbonne, Docteur d'État ès-Lettres

Associate Director
Guy Spielmann, Assistant Professor of French, Georgetown University, Ph.D. Vanderbilt

Recent Faculty, Intensive Language Courses and Graduate Courses
- Dominique AGOSTINI, Maître de Conférences, Université de Paris-Créteil. Agrégé de Sciences Sociales et Docteur de 3ème cycle, Paris.
- Eugénie ARANDA, Maître de Conférences à l'Université Michel de Montaigne (Bordeaux III). Agrégée de l'université. Docteur de 3ème cycle (Toulouse II).
- Jean BERNABE, Professeur des universités en Langues et Cultures Régionales (Créole) à l'Université des Antilles et de la Guyane. Docteur d'État ès-Lettres.
- Rachid BOUDJEDRA, Écrivain, Agrégé de philosophie.
- Jeanne BOVET, Enseignante de littérature française, Université de Montréal. Maîtrise en théâtre québécois (Université Laval, Québec).
- Jean-Rémy BURE, Professeur-associé à l'École de Commerce de la Chambre de Commerce et d'Industrie de Paris. Diplômé de l'École Nationale des Langues Orientales de Paris. Maîtrise lettres modernes (Paris III).
- Corinne FERTEIN, Professeur d'école professionnelle, Reims. Maîtrise (anglais). Licence (Droit).
- Philippe FRANCE, Professeur de langue au Département d'Études Politiques et Juridiques de l'Université de Paris I - Panthéon-Sorbonne. Agrégé (Anglais) et Diplôme d'Études Approfondies (Paris III).
- Gilberte FURSTENBERG, Senior Lecturer in French. Massachusetts Institute of Technology. Agrégée de l'université.
- Michel GABRIELLI, Département de français, Middlebury College,
- Michel GUELDRY, Associate professor et directeur du département de français au Monterey Institute of International Studies, Doctorat de Sciences Politiques, Université de Toulouse I
- Pierre HAILLET, Maître de Conférences en linguistique générale à l'Université de Cergy-Pontoise. Doctorat en Sciences du Langage, Paris III-Sorbonne Nouvelle.
- Pierre HEBERT, Professeur titulaire à l'Université de Sherbrooke.
- Nathalie HEINRY, Enseignante de français langue étrangère à l'Université Américaine de Paris, Maîtrise de français langue étrangère, Université de Paris X-Nanterre
- Alain HONTANX, Professeur d'Arts plastiques (histoire des arts), Collège Edgar-Quinet-Lycée Victor Hugo, Aix-Marseille.
- Josette HONTANX-LHANDE, Assistante, Institut de Monde Anglophone, Université de Provence-Aix-Marseille I
- Christopher HUNT, Professeur, Department of Music Studies, Mohawk College, Hamilton (Canada). Master of Music (musicology), University of Reading (U.K.).
- Danielle ISSA-SAYEGH, Lectrice, St. Michael's College, Université de Toronto. Diplôme d'Études Approfondies, Nice.
- Kapanga KASONGO, Associate Professor, University of Richmond. Ph.D. Vanderbilt.
- Marie-Hélène KOFFI-TESSIO, Doctorante en études françaises à l'Université de Virginie (Charlottesville). DEA (Paris III - Sorbonne Nouvelle).
- Rachel LAUTHELIER, Auxiliaire de recherche au Département d'études françaises de l'Université de Montréal. Ph.D. Littérature française, Université de Montréal.
- Roger LAUVERJAT, Maître de Conférences honoraire aux universités de Perpignan et Montpellier.
- Anne-Marie LILTI, Agrégée de lettres modernes, Université de Cergy-Pontoise. Diplôme d'Études Supérieures de Lettres Modernes, Paris Sorbonne.
- Bernard MASSON, Professeur émérite des universités. Docteur d'État ès-lettres Paris Sorbonne.
- Henry MERA, Honorary Research Associate, University of New England (Australia). Ph.D. Comparative Literature, University of Arkansas.
- Françoise MOJERET, Comédienne professionnelle. Co-directrice de la Compagnie théâtrale Inter-Europe Spectacles.
- Annie-Claude MOTRON, DEA en phonétique comparée, Paris X, Cours de Langue et Civilisation Française de la Sorbonne, Paris IV.
- Charles NUNLEY. Professeur de français, Middlebury College. Ph.D. Romance Languages and Literatures, Princeton University.
- Véronique OGDEN, Professeur de français AP au lycée de Fayetteville, AR. M.A. littérature comparée, M.A. littérature française (University of Arkansas).
- Jacques PECHEUR, Rédacteur en chef du *Français dans le monde*.
- Jean-Michel RAYNAUD, Professeur des Universités, Université du Littoral - Côte d'Opale. Doctorat en Lettres Modernes, Paris.
- Carole de Dobay RIFELJ, Fulton Professor of French, Middlebury College. Ph.D., University of Wisconsin.
- Charles SALA, Maître de Conférences. Docteur en Histoire de l'Art, Université de Paris X.
- James STRANCEL, Westwood High School (Westwood, Mass). M.A. French, University of Wisconsin-Madison.
- Bonnie WOOLLEY, Chargée de cours à l'Université de Lille III. Diplôme d'Études Approfondies, Université de Bordeaux.
- Adeline WRONA, Professeur au CELSA (Paris IV), Agrégée de Lettres Modernes.

Guest Lecturers, Performers, Artists in residence
- Héléne CAJOLET LAGANIERE, Université de Sherbrooke
- LIGUE d'IMPROVISATION, Université du Québec à Montréal

Under the auspices of the Ministère des Affaires Internationales du Québec
- Les EXPLORATEURS, Compagnie de Théâtre, MJC de Pau, France
- Claire QUINTAL, Institut Français, Assumption College
- Denis RIVIERE, Artiste peintre, Paris
- Robert VICARS, ACTFL, DML, Middlebury College
- Jean Pierre VINCENT, Directeur, Théâtre des Amandiers, Nanterre. France

Under the auspices of the Consulat Général de France à Boston
- Patrick VITTET PHILIPPE, Commission Européenne, Bruxelles

The School in France

The School in France, located on the Left Bank in Paris, offers academic experiences for undergraduates and graduates alike. Students may choose among courses in linguistics, literature, cinema, theater, history of ideas, politics, and society at the Université de Paris III (Sorbonne Nouvelle); and language, literature, art history, and contemporary civilization and society taught by faculty members from the University of Paris. In addition, undergraduates may take courses in political science, economics, and internation relations at the Institut d'Études Politiques (Sciences Po). Graduates may prepare the Diplôme Supérieur de Français des Affaires at the École Commerciale de la Chambre de Commerce et d'Industrie de Paris.

Director (2000-2001)
Carole de Dobay RIFELJ, Fulton Professor of French, Middlebury College.
Ph.D. University of Wisconsin.

Some representative courses
Paris III:
Romanesque, aventure et passion au XVIIe siècle
XIXe siècle : Le mythe de Napoléon
Littératures francophones et nouvelles écritures
Initiation à l'analyse de films
Mémoire de France, mémoire d'Europe
La construction culturelle des identités nationales
La France politique au XXe siècle
La France dans l'Europe et dans le monde

Institut d'Études Politiques de Paris:
Histoire de l'Europe : concordances et discordances
L'Union Européenne : enjeux et perspectives
Les Grands Problèmes économiques contemporains
Comportements politiques en Europe

Reid Hall:
Traduction
La France : de l'Absolutisme à la Révolution et à l'Empire
Les Relations Franco-africaines du XVe siècle à nos jours
Sociétés et mentalités européennes
Urbanisme et architecture de Paris

Some representative faculty
Philippe BERTHIER (Université de Paris III)
Ariane CHEBEL-D'APOLLONIA (Université de Paris III, Institut d'Études Politiques)
Jacques GÉNÉREUX (Institut d'Études Politiques)
Georges GUTMAN (Reid Hall)
Philippe HAMON (Université de Paris III)
Pascal PERRINEAU (Institut d'Études Politiques)
Pierre-Louis REY (Université de Paris III)
Christine VALÉRO (Reid Hall)

Welcome to the French School!

"Middlebury excellence with a French touch"

Quality of experience in language learning is the reason why l'École française, now in its 84th year, is chosen as uniquely rewarding. I invite you to take a look at this program. It illustrates our best efforts to create the right linguistic environment to meet your demands, whether in the seven-week intensive language program or the six-week graduate program. Our total immersion programs, renowned throughout the world for the quality of their courses, combine rich tradition with the value of innovation in a changing environment of language learning. Perhaps this year, you — or someone you know, a friend, fellow-student, or colleague — will find it irresistible too.

Jean-Claude Redonnet
Director

École française

Middlebury College

Middlebury, VT 05753-6131 U.S.A.
voice: (802) 443-5526 fax: (802) 443-2075
languages@middlebury.edu
http://www.middlebury.edu/~ls/Ecole_francaise

Intensive Language Program
seven-week session
June 23-August 11, 2000
Tuition $2,945
Board $1,195
Room $480
TOTAL $4,620

Graduate Program
six-week session
June 26-August 11, 1999
Tuition $2,945
Board $1,105
Room $440
TOTAL $4,490

Jean-Claude Redonnet
Director
Professeur, Université de Paris IV-Sorbonne

•

Guy Spielmann
Asssociate Director
Assistant Professor of French,
Georgetown University

•

Beverly Keim
Coordinator
Middlebury College

•

Mary L. Radnofsky
Communications Consultant
Director, The Socrates Institute

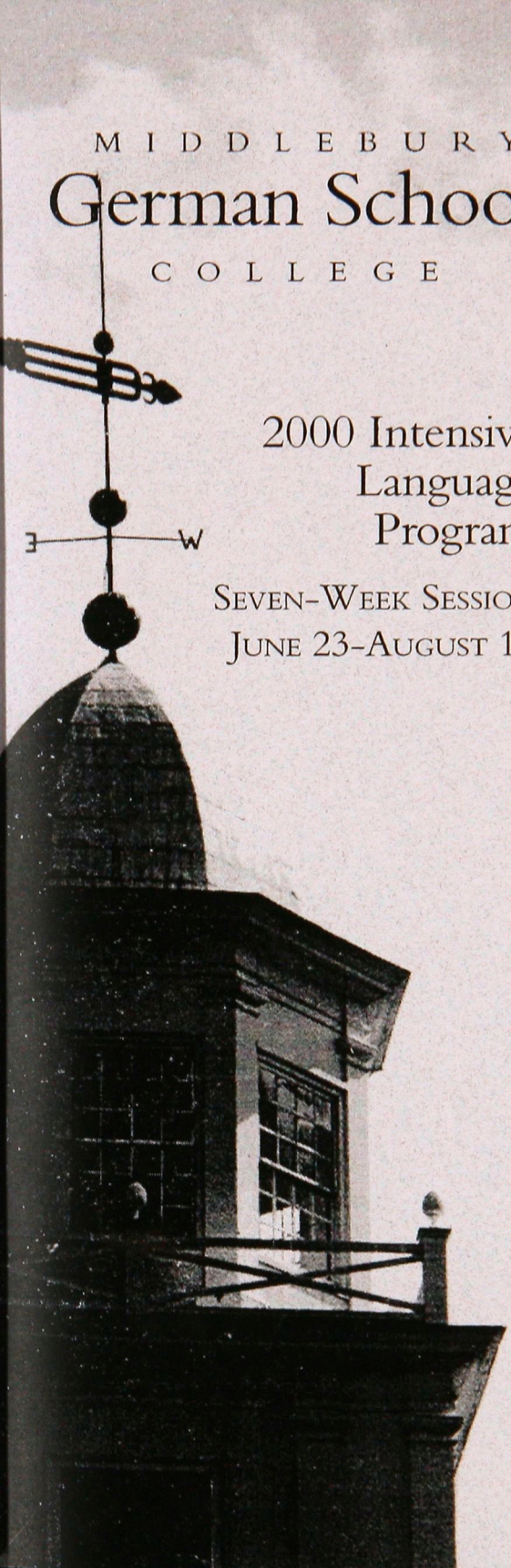
The Language Pledge

"The Language Pledge" and "The Language Schools" are service marks of Middlebury College.

MIDDLEBURY

German School

COLLEGE



2000 Intensive Language Program

SEVEN-WEEK SESSION
JUNE 23–AUGUST 11

MIDDLEBURY COLLEGE

The German School

SUMMER 2000

June 23 - August 11

Total: $ 4,620

(Tuition $2,945; Board $1,195; Room $480)

Middlebury College, a small liberal arts college nestled in the Green Mountains of Vermont, enjoys international renown for its summer programs of language study in Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish.

Founded in 1915 as the first program of its kind in the United States, the German School offers total immersion in German language and culture. Rigorous seven-week language courses on five levels meet four hours per day, five days per week in the mornings. These courses stress oral and written communication and applied grammar practice complemented by readings in area studies and literature.

Afternoons, evenings and weekends are for study, practice in language and computer labs, social events, plays, choir practice, films, concerts, team sports and other activities that reinforce the use of German.

Small classes, the Language Pledge to use only German and the presence of an engaged and committed faculty in the dorms and dining hall contribute to an unusually supportive learning environment on a campus dedicated solely to language learning. A placement exam that tests all language skills and an oral interview place students at the appropriate level.

What makes a summer in the German School so stimulating and unique is the opportunity to speak German in a range of culturally authentic contexts. The ongoing interaction between faculty and fellow students reinforces and expands the formal classroom instruction. The German School "Middlebury Experience" gives students a better understanding of another culture and ultimately a new perspective on their own culture.

Intensive Language Courses

GN 101-102-103 Elementary German
A course for students who have no prior knowledge of German. A multi-media approach emphasizing grammatical structures, conversation and reading comprehension with authentic texts.

GN 198-199-200 Early Intermediate German
A course for students who have had the equivalent of a semester of college German. Active use of all major grammar points and writing skills with the development of reading strategies with literary and cultural texts.

GN 201-202-203 Intermediate German
A course for students who have completed the equivalent of a first year college German course. Grammar and its application, literature and area studies.

GN 301-302-303 Advanced German
A course for students who have completed the equivalent of intermediate German. Includes advanced grammar, literature and area studies.

GN 401-410-444 Advanced German II
A fourth year level course that integrates stylistics, literature and area studies.

German for Singers Program

Two units of intensive language and diction instruction at one of four levels and two hours daily of music theory and practice with master classes and performances. For additional information, please request the brochure: **German for Singers.**

All students who have a prior knowledge of German and wish to be placed beyond Elementary German are required to take a placement examination.

Through the support of the Goethe Institute Boston, the Zertifikat Deutsch als Fremdsprache and Zentrale Mittelstufenprüfung proficiency tests are offered at reduced rates to qualified students.

Comments From Participants

Elementary German: "I found myself able to carry on interesting conversations and to read short stories and articles in a language I had just begun to study."
Malick Ghachem, Graduate Student, European History, Stanford University

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Early Intermediate German: "The program was at times difficult, was always challenging, and in the end was also very rewarding. I found it to be a totally worthwhile experience."
Ari Meyers, M.A. candidate in Conducting, Peabody School of Music

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Intermediate German: "My German has improved in every aspect. The courses strengthened and solidified my basic skills and provided the opportunity for interesting discussions in which I could actively use what I learned."
Peggy McCree, International Studies and Business, College of Arts and Sciences/Wharton School of Business, University of Pennsylvania

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Advanced German: "Through the total immersion in the language and the entire setting, I was able to learn more in 7 weeks than I would have in a regular school year."
Kara Delahunt, German and Spanish Major, Middlebury College

Advanced German II: "This is my second summer in the German School. The experience sheds a literary and linguistic light on my clinical work, which enhances the ability to define human experience."
Ashok Barucha, M.D., Boston

German for Singers Program: "*German for Singers* fulfilled my wildest dreams! I now sing with enriched understanding and confidence."
Kelle Pierce, Manatee Community College

Join us in the "Middlebury Experience!"

For futher information contact:
The German School
Middlebury College
Middlebury, Vermont 05753-6131
(802) 443-5510
E-mail: languages@middlebury.edu
http://www.middlebury.edu/~ls

The Language Pledge

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MIDDLEBURY

Deutsche Schule

COLLEGE

2000 Graduate Program

Six-Week Session

June 26-August 11

Three-Week Workshops

June 28-July 20

July 20-August 11

Summer Institute for Teachers

July 10-July 21

MIDDLEBURY COLLEGE

The German School

SUMMER 2000

June 26 - August 11

Total: $ 4,490
(Tuition $2,945; Board $1,105; Room $440)

The Middlebury College German School is the oldest and most prestigious German summer graduate program in the United States. Founded in 1915, the German School offers an academic environment dedicated solely to language, literature, and cultural studies. Vermont's Green Mountains provide an ideal setting for concentrated study, and the Language Pledge, required of all students, ensures that German is used as the only means of communication, facilitating the internalization of a German linguistic and cultural perspective.

The rigorous six-week program offers a well-balanced selection of courses designed to meet the needs of many kinds of students, including language teachers who wish to continue their education, graduate students in German or in fields related to German Studies, and those who may want to refresh their acquaintance with German language and culture. One may enroll for a single summer or pursue one of the graduate degrees described below.

This year's curriculum emphasizes the 20th century and incorporates courses in cultural studies, language, literature, and teaching methodology. Three-week workshops, taught two hours daily, are indicated by a *. Small classes are taught by distinguished and committed faculty from German and American universities and are augmented by a wealth of co-curricular events and activities which provide a culturally authentic context.

Master of Arts in German

Students who hold a B.A. or the equivalent from an accredited institution of higher education, and who have completed course work equivalent to a major in German, may matriculate in the German School's M.A. program after successfully completing an initial summer at Middlebury. M.A. candidates may select a structured program of twelve courses to be taken over several summers at Middlebury, or they may complete their degree by spending an academic year at the Middlebury School in

Mainz, where they enroll in courses at the Johannes Gutenberg-Universität.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. An M.A. in German is a prerequisite for entrance into the D.M.L. program with German as the first language. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); comprehensive written and oral examinations in German; residency abroad; proof of successful teaching experience; and a dissertation and its oral defense.

Graduate-Level Course Offerings

SUMMER 2000

I. Language and Linguistics

- Advanced Language Practice

II. German Studies - Culture and Society

- The "Long-Lasting" Fifties: Politics and Society in the Early Years of the Federal Republic of Germany
- Berlin – a Cultural Metropolis
- The German Press: A Survey and Analysis of Newspapers and Periodicals (Extensive Internet Usage)
- History in the Cinema: A Film History Comparing East and West Germany from 1945 to the Present

III. Literature

- Introduction to Literary Analysis
- Gender in Transit: Feminist Discourse at the End of the 20th Century and the Prospects for the New Millennium
- Vanishing Point Hollywood: German Writers in American Exile, 1933-1945

IV Teaching Methodology

- Motivation in the German Classroom: Topics, Media and a Creative Working Environment (Session I: 6/28-7/19)*
- Theater as a Pedagogical Project (Session II: 7/21-8/11)*

Summer Workshops

for Teachers and Students of German

Session I

Arrival Wednesday, June 28

Classes begin Thursday, June 29

Classes end Wednesday, July 19

Departure Thursday, July 20

Session II

Arrival Thursday, July 20

Classes begin Friday, July 21

Classes end Thursday, Aug. 10

Departure Friday, Aug. 11

Total: $1,770
(Tuition $1,005; Room $550; Board $215)

The German School has always paid special attention to the needs and concerns of language teachers, and takes great pride in the number and reputation of German teachers across the United States who hold degrees from Middlebury. During the summer of 2000 the German School will offer two three-week workshops especially designed for teachers and qualified graduate students of German. These workshops address specific needs of the modern German classroom for methods and materials.

The workshops meet Monday through Friday for two hours per day and carry one unit (or three semester hours) of graduate credit each. Applicants may enroll in one or both workshop sessions.

A three-week session at Middlebury enables German teachers to advance their graduate studies without making a six-week commitment to the German School's regular graduate session. While their stay may be shorter in duration, workshop participants still gain full advantage of Middlebury's environment of linguistic and cultural immersion and the German School's wealth of cultural activities including films, plays, concerts, and lectures.

Session I
JUNE 28-JULY 20, 2000

Motivation in the German Classroom: Topics, Media and a Creative Working Environment
This course is especially designed for high school teachers. It explores alternative methods for lively instructional approaches to the teaching of German.

Session II
JULY 20 - AUGUST 11, 1999

Theater as a Pedagogical Model
Theater has been used to reach therapeutic, political and pedagogical goals. The course introduces students to the history, theory and practice of this type of theater. Different models of practical and pedagogical applications, of analysis and interpretation of role play, and of theater productions will be explored.

Summer Institute for Teachers
July 10-July 21

The German Summer School and AATG will co-sponsor a total immersion institute. The seminar will focus on:

a) Using Berlin as a case study of Germany; the institute aims at improving cultural knowledge of Germany as a whole through exposure to recent material in written and spoken form as well as video and website materials.
b) Discussing why certain language teaching approaches are particularly effective in fulfilling the ACTFL standards.
c) Taking full advantage of the German Summer School community at Middlebury.

The seminar is intended for 15 German teachers who teach Grades 7-12. Participants earn two credits from Middlebury College. The cost of the program is $750 and it includes instruction, room, board, all cultural events at the German Summer School, and library privileges.

The German School also offers:

Intensive Language Courses

German for Singers and Vocal Coaches

Undergraduate Study in Mainz

Graduate Study in Mainz

Information about financial assistance is available on the Web.

FOR FURTHER INFORMATION ABOUT ANY OF OUR PROGRAMS PLEASE CONTACT:

The German School
Middlebury College
Middlebury VT 05753
(802) 443-5510
E-mail: languages@middlebury.edu
Web: http://www.middlebury.edu/~ls

The Language Pledge

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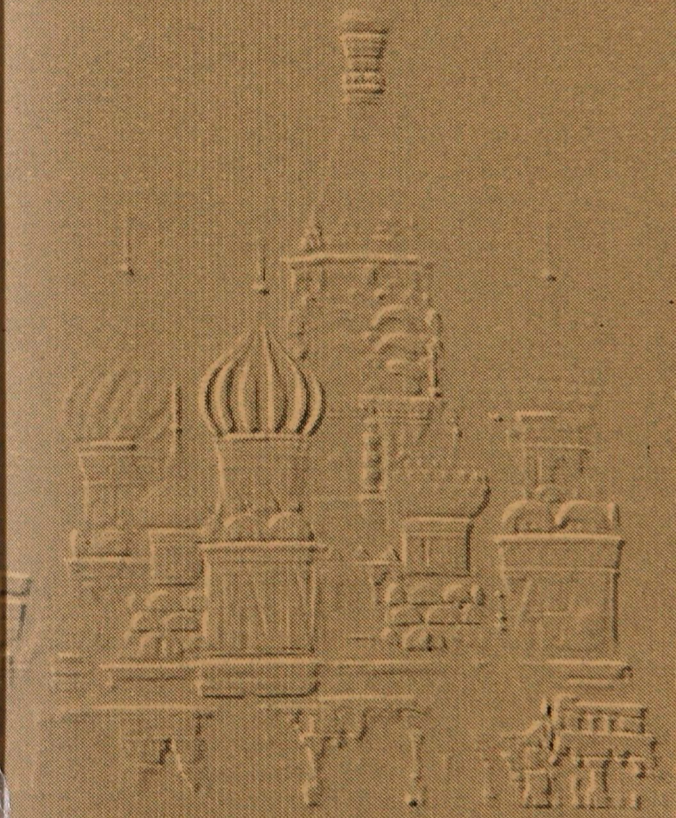
MIDDLEBURY COLLEGE

The Russian School

Summer 2000



Welcome to the Russian School!

The Russian School has been offering excellent language and culture instruction in Russian in an intensive immersion setting for over 50 years. It is widely recognized as one of the best Russian language programs in the world.

Today, the Russian School is a diverse and exciting place to be, as rapid change within Russia is creating new opportunities for people with language training and other skills. Every summer, highly motivated graduate and undergraduate students arrive at Middlebury from all over North America and abroad. The student body is diverse, coming from small colleges, large universities, and from a wide range of positions in the arts, journalism, government, military, business, and non-profit organizations. Our faculty, most of whom are native speakers, are very experienced teachers of Russian as a foreign language. They live in the dorms, eat with the students, and are always available. Students and teachers come to Middlebury to plunge into our intensive program and immerse themselves in Russian language and culture.

The small-sized classes at the Russian School are challenging and exciting because they are designed to make learners active participants in the learning process. Whether preparing and performing a short skit, engaging in a role play or simulation, or making oral presentations summarizing a lecture or a report from Russian TV news, our students use their Russian in a very purposeful way in class. The Russian doesn't stop at the end of class. Students participate in our co-curricular program which includes films, concerts, and lectures, as well as chorus, dance, and theater groups, and newspaper and radio clubs. In the summer of 2000, our guest lecturers will speak on topics ranging from the Russian elections and contemporary Russian art to Russians' attitudes towards sex. These activities, and many more, make the Russian School program the success it is. Our students not only study Russian, *they live it!*

Our students and world-class faculty come together as a community for our вечера чаепития ("tea-drinking evenings"), soccer games with teams of the other seven language schools, receptions, parties, art exhibits, recitals, to watch Russian TV, or play monopoly, chess, or ping pong ... and it's always in Russian, as our whole school community observes the Language Pledge.

What is the Language Pledge? It is a formal commitment required of all students to speak the language of study as their only means of communication for the entire summer session. The pledge plays a significant role in the success of the program—not only as a symbol of commitment, but as an essential part of the language-learning process.

"Students who study in Russia sometimes say that it's difficult to approach Russians and speak with them," says Professor Benjamin Rifkin, director of the Russian School. "We provide our students with a supportive and nurturing atmosphere in which to learn. We care deeply about the success of each and every student and provide students with individual 'progress' report sessions during the summer so they can monitor how they're doing in several different aspects of their work in the Russian School."

The six-week graduate session of the Middlebury College Russian School offers degree programs for Master of Arts in Russian and Doctor of Modern Languages, in addition to coursework for credit transfer and professional development. This summer the course selection will include 13 courses in language, linguistics, literature, and civilization, and feature several exciting courses in the social sciences.

The School in Russia, established by Middlebury in 1977, was one of the first undergraduate study abroad programs in the former Soviet Union. Sites are now located in Moscow, Irkutsk, Voronezh, and Yaroslavl for undergraduate study. M.A. and D.M.L. candidates may spend one or two semesters studying in Moscow as part of their degree program.

SUMMER 2000
PROGRAM OF STUDIES

INTENSIVE LANGUAGE PROGRAM
(June 9-August 11)

The nine-week program features proficiency-oriented instruction in four levels: Introductory, Basic Intermediate, Advanced Intermediate, and Advanced.

New students enrolled in the program who have previously studied Russian will be given a placement exam prior to registration at the beginning of the session to determine their level. Classes meet four hours per day. Daily work outside the class, including assignments in the language laboratory, requires an average of four to eight hours.

Middlebury College awards four *units* of undergraduate academic credit for successful completion of each of the following nine-week courses of study. One unit is equivalent to three semester hours of credit.

First Year: Introductory Russian
For students with no previous formal instruction in Russian. Students in this class have a "modified Language Pledge" allowing them to use English (discreetly) in the first two weeks and then with teachers' permission. Students completing this course typically speak at the intermediate low level and listen, read and write at the intermediate mid level according to the ACTFL Proficiency Guidelines. Primary Textbook: *Golosa, Volumes 1-2* (Prentice-Hall, 2nd edition.) Pavlenko and staff.

Second Year: Basic Intermediate Russian
Students in this class have usually had at least 90 hours of formal classroom instruction before enrolling in this course. Students completing this class typically demonstrate intermediate mid skills in speaking and writing and intermediate high skills in listening and reading according to the ACTFL Proficiency Guidelines. Primary Textbook: *Russian Stage Two: Live from Moscow* (Kendall/Hunt, new edition). Frost and staff.

Third Year: Advanced Intermediate Russian
Students in this class have usually had at least 250 hours of formal classroom instruction before enrolling in this course. Upon completion of this class, students typically demonstrate skills in the intermediate mid to high range in speaking and writing, and advanced level skills in listening and reading according to the ACTFL Proficiency Guidelines. Primary Textbook: *Grammatika v kontekste* (McGraw-Hill). Rifkin and staff.

Fourth Year: Advanced Russian
Students in this class have usually had at least 350 hours of formal classroom instruction before enrolling in this course. Students completing this class typically demonstrate advanced level speaking, listening, reading and writing skills according to the ACTFL Proficiency Guidelines. Primary Textbook: *Focus on Russian* (Wiley & Sons, 2nd edition). Palatnik and staff.

GRADUATE PROGRAM
(June 26-August 11)

New students enrolled in the graduate program are required to take a placement exam prior to registration at the beginning of the session. A normal load is three courses per summer session. Middlebury College awards one *unit* of credit for each graduate course. One unit is equivalent to three semester hours of credit.

M.A. Degree Requirements
Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session at the Middlebury Russian School (also known as the summer of application). To receive the M.A. degree, students must complete a total of twelve *units*, or courses. After the summer of application, the degree may be completed in one of the following ways: three summers at the Vermont campus; an academic year abroad in Moscow and one summer in Middlebury; or, a semester abroad in Moscow and two summers in Middlebury.

A maximum of three units may be transferred from other graduate programs upon approval of the director of academic records. Only courses taken after successful completion of the initial summer and after formal admission to degree candidacy may be transfered, i.e., courses taken at other institutions prior to the first summer of study may not be applied toward a Middlebury M.A. degree.

The program of study for M.A. candidates is individually planned in consultation with the director. For further information, consult the registration bulletin published each year for the Russian School.

The following graduate courses (subject to revision) will be offered by the Russian School in the summer of 2000. Detailed course descriptions will be published in the 2000 registration bulletin of the Russian School and on the web (www.middlebury.edu/~ls/Russian).

I. Civilization
History of Russian Film Comedy (Aksenova)
Language of the Social Sciences (Sadomskaya)
Russian History 1613-1917 (Ungurianu)
Russian Intellectual History (Livak)
Samizdat and Tamizdat (cross-listed with Literature) (Sadomskaya)

II. Literature
Russian Poetry of the 19th and 20th Century (Livak)
Samizdat and Tamizdat (cross-listed with Civilization) (Sadomskaya)
War and Peace (Ungurianu)

III. Language
Advanced Grammar (Zhuravlyova)
Colloquial Russian (Zemskaya)
Practical Phonetics (Leonov)
Stylistics (Zhuravlyova)

IV. Linguistics
Russian Word Formation (Zemskaya)
History of the Russian Language (Leonov)

Graduate course offerings change from year to year. The following is a representative list of recent courses.

I. Civilization

Contemporary Russia: Politics, Economics, and Life
Ethnic Minorities in the Former Soviet Union
Russian Art from the Avant-Garde to Socialist Realism
Russian Drama in Russian Cinema
Women and the Family in Russia

II. Literature

Contemporary Russian Theater
Contemporary Soviet Prose
The Russian Short Story from Karamzin to Solzhenitsyn
Women in Russian Literature

III. Language

Advanced Language Practicum
The Russian Verb: Interaction of Aspect and Prefixes

IV. Linguistics

Language Change and the History of Russian

THE SCHOOL IN RUSSIA

Middlebury College's School in Russia is located in Irkutsk, Moscow, Voronezh, and Yaroslavl with direct enrollment options available at Russian universities. Undergraduate programs (semester and year-long) are available at all four locations; graduate studies are available at Moscow. For more information, contact the Language Schools.

Doctor of Modern Languages

For students with a mastery of two foreign languages (French, German, Italian, Russian, or Spanish), Middlebury College offers the Doctor of Modern Languages degree program. Introduced in 1928 and unique to Middlebury College, the D.M.L. curriculum is highly flexible to accommodate the professional needs and commitments of teachers. For more information, contact the Language Schools and request the D.M.L. brochure.

The Russian School
MIDDLEBURY COLLEGE
Middlebury, VT 05753 U.S.A.
voice: (802) 443-5510 fax: (802) 443-2075
languages@middlebury.edu
www.middlebury.edu/~ls/Russian

Intensive Language Program *nine-week session*
June 9-August 11, 2000
Tuition $3,915; Board $1,520; Room $605
TOTAL $6,040

Graduate Program *six-week session*
June 26-August 11, 2000
Tuition $2,945; Board $1,105; Room $440
TOTAL $4,490

Director of the Russian School
Benjamin Rifkin
Associate Professor,
University of Wisconsin-Madison
brifkin@facstaff.wisc.edu

Assistant Directors of the Russian School
Galina Aksenova
Critic, translator, and screenwriter
Leonid Livak
Assistant Professor, Grinnell College

Coordinator of the Russian School
Margot Bowden
bowden@middlebury.edu
(802)443-5533

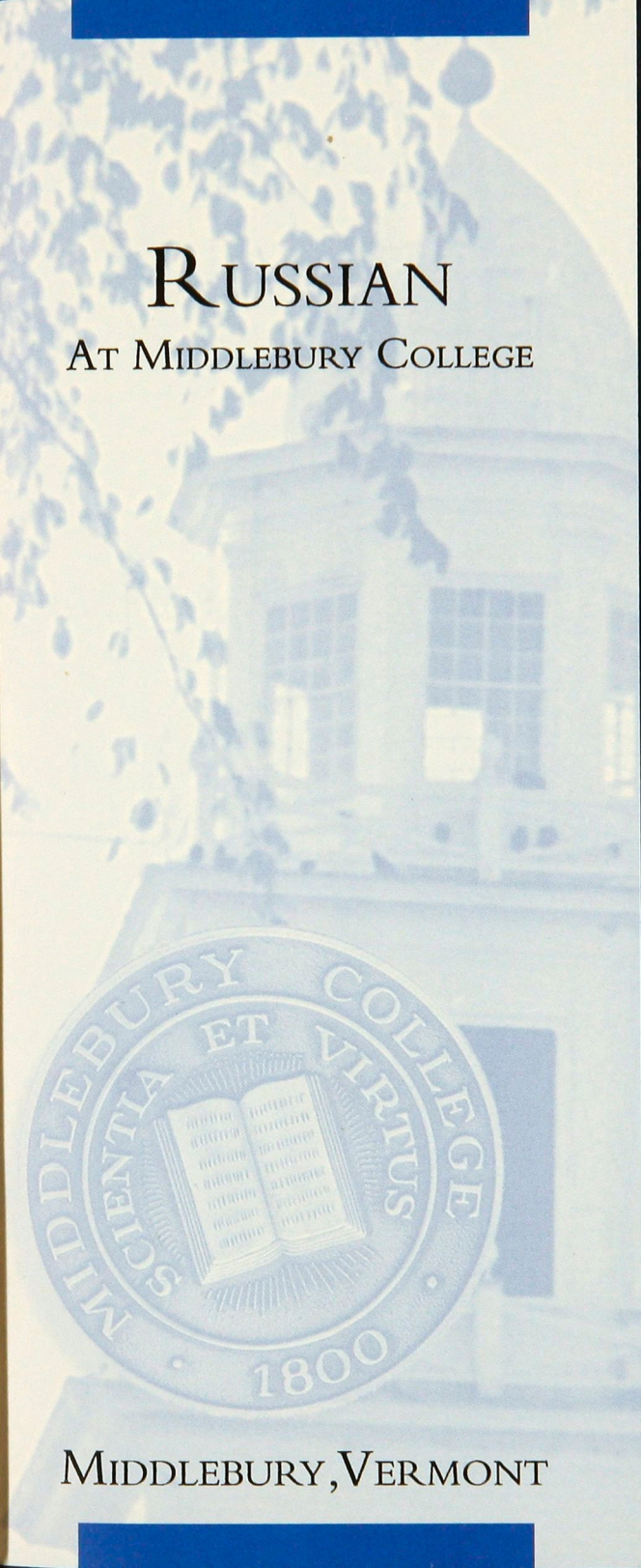
The Language Pledge

"The Language Pledge" and "The Language Schools" are service marks of Middlebury College.

The Russian School is one of eight schools that constitute the Middlebury College Language Schools. Since 1915 the Language Schools have offered foreign-language immersion programs in Vermont in a unique, structured linguistic environment. Our languages are Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish. The Language Schools are integrated with Middlebury's Schools Abroad in France, Germany, Italy, Russia, and Spain for both undergraduate and graduate studies.

Russian

At Middlebury College



Middlebury, Vermont

Russian at Middlebury College

For almost 50 years the department has prepared young men and women to communicate effectively with Russians. By the end of the program, students have acquired a deep appreciation of Russian culture and an understanding of the Russian people and their country. Almost all Russian majors spend a full year in Russia or one of the former Soviet republics refining their language skills and using those skills to participate alongside Russians in college classrooms.

Our goal is to make our students proficient at speaking, reading, writing, and listening to Russian and to facilitate their understanding and appreciation of Russian literature and culture. At the end of four years, our students can interact freely with native speakers in both formal and informal settings and participate comfortably in many aspects of Russian life. They are prepared to use their Russian in a wide range of career settings at home and abroad or to apply it to graduate study of politics, law, history, business, education, literature, economics, linguistics, journalism, and other disciplines. The Department of Russian also offers courses in English for students who would like an introduction to the masterpieces of Russian literature and to the complex and fascinating Russian culture.

Curricular Highlights

Major Requirements: Normally, majors must complete second-level Russian; the course Russian Literature's Golden Age: 1830-1880; four other courses, usually including at least a semester in Russia; and a senior seminar. Each student's program is planned individually with the department chair. Students of beginning Russian take a continuation course during winter term.

Students planning careers in government, business, or law are advised to consider a major in the Russian

and East European studies track of the international studies program. Russian majors also frequently combine their language study with a minor in economics, geography, history, or political science, or do a joint or double major with one of these subjects. Majors planning teaching careers should study a second language, preferably through at least the third-year level, and should consult members of the teacher education faculty regarding certification.

The C.V. Starr-Middlebury Schools Abroad offer serious language students the chance to enrich and expand their skills in a setting where they can fully live the language. All course work is taught in the target language, and students often have the opportunity to enroll directly in the local university, where their classmates will be from the host country.

Junior Year in Russia: All majors and language minors are encouraged to study for a year in Russia. Middlebury's programs in Russia are open to juniors who have completed 200-level Russian. Middlebury established one of the first undergraduate study abroad programs in the former Soviet Union at the Pushkin Institute in 1977. The school in Russia offers programs for undergraduates wishing to spend a semester or a year in Moscow, Voronezh, Irkutsk, or Yaroslavl. All programs emphasize both the development of language skills and an understanding of the rich cultural heritage of Russia and the former Soviet Union. All instruction takes place in Russian. Resident coordinators oversee the daily operation of the programs at the Russian host campuses, while the school's director supervises all aspects of general program management.

Internships in Russia: Through a unique partnership with the Geonomics Institute for International Studies at Middlebury College and, in some cases, in conjunction with the local university, the school in Russia now offers internships at all of our sites. Graduate students, second-semester undergraduates and certain one-semester undergraduates (by special petition) may apply for these internships, which are available during fall and spring semesters as well as in the summer.

Summer Russian School: Students are strongly encouraged to spend a summer at the Middlebury College Russian School, where they speak only Russian, before embarking on a semester or a year in Russia. Students who enroll in this intensive immersion program learn as much as they would in a regular two-semester course taken during the academic year. During the summer, students and faculty live in the same Russian language dormitory, take their meals together, and communicate exclusively in Russian—whether in the classroom or outside of class. This gives students the skills and confidence they need to live more independently and interact more freely during their time abroad.

Related Facilities

Technology: Middlebury College was one of the originators of the language lab more than 70 years ago, and today the College is a world leader in developing and using multimedia educational resources. The Department of Russian has been active in the development of Web-based units as tools in the learning process. Be sure to visit the Web pages of our faculty at www.middlebury.edu/~russian

Nearly half of all Middlebury classrooms are technology-rich, equipped with computer, video, and/or laser disk projection facilities. Sunderland Language Center offers three interactive multimedia laboratories, along with about 5,000 total pieces of media: CD-ROMs, laser disks, DVDs, video, and audio tapes.

Students have access to some 200 desktop computers, both Macs and PCs, in public computer labs, all with full Internet access. High-speed Ethernet connections network the College, including all students' dorm rooms, and all students are provided with an electronic mail account. For those who bring their own laptops, Starr Library provides network-access locations.

Library: Starr Library staff have produced quick-reference guides for each language, listing selected dictionaries, encyclopedias, literature, newspapers, journals, browsing books, on-line information, and print indexes in the various languages. The guides are available in take-away, printed form and on the World Wide Web. The library's extensive Web site provides access to many more on-line reference sources, including links to newspapers and other sites for current-events and cultural information.

Faculty

Thomas Beyer (on leave 2000-01)
Professor of Russian, Department Chair
B.S., Georgetown University; M.A., Ph.D., University of Kansas

Sergei Davydov
Professor of Russian
A.B., Charles University; M.A., Ludwig-Maximillian Universitåt; Ph.D., Yale University

Michael Katz
Dean of Language Schools and Schools Abroad
A.B., Williams College; A.B., M.A., D.Phil, Oxford University

Kevin Moss
Professor of Russian
A.B., Amherst College; M.A., Ph.D., Cornell University

Tatiana Smorodinska
Assistant Professor of Russian
M.A., Moscow State University; Ph.D., Ohio State University

Getting in Touch

Mr. Kevin Moss, Chair
Department of Russian
Middlebury College, Middlebury, VT 05753
802-443-5786
e-mail: moss@middlebury.edu

Ms. Judith Olinick
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Middlebury College, Middlebury, VT 05753
802-443-5532
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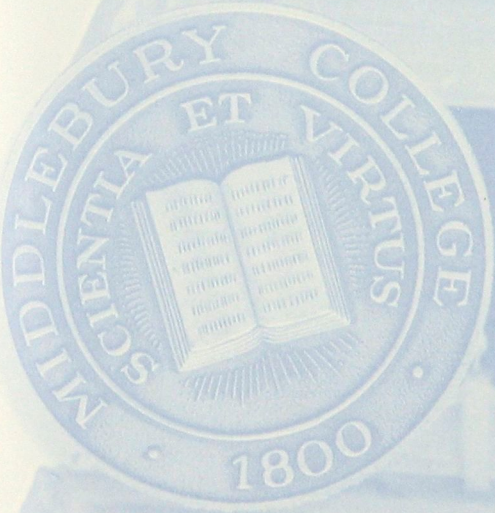
http://www.middlebury.edu/~russian/

The Language Schools

At Middlebury College



Middlebury, Vermont

The Language Schools at Middlebury College

The Middlebury College Language Schools create a unique linguistic environment every summer for students who want unlimited opportunities to speak and study a language. Since 1915, our Language Schools have brought native and near-native language teachers from all over the world to spend six to nine weeks working closely with students, who, for the duration of the summer session, speak only the language they are studying.

Open to all high school graduates—not just Middlebury undergraduates—the Language Schools attract a diverse student body from all over the globe, including college students, teachers, government officials, business people, journalists, lawyers, and other professionals.

The Language Schools offer college credit for work in Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish, in six-, seven-, and nine-week summer sessions—in all levels, from beginning to advanced. The Language Schools award Master of Arts degrees in five of the languages (French, German, Italian, Russian, and Spanish). These may be earned during a series of summers on campus or through a combination of on-campus work and study abroad at one of the C.V. Starr-Middlebury College Schools Abroad. In addition, the Language Schools confer the degree of Doctor of Modern Languages to candidates who combine language proficiency in two languages with depth in literary research, pedagogy, and cultural studies.

The Language Pledge

Middlebury's success in language learning is world renowned, and the key to that success is the Language Pledge. Without exception, all Language Schools students make a formal commitment to use their language of study as their only means of communica-

tion for the entire summer session. The Pledge helps students focus on acquiring language skills. In relying solely on their target language, they internalize patterns of communication and begin to understand the cultural perspectives of the peoples associated with the language.

Year after year, our students tell us that the Language Pledge is the primary reason they acquire a year's worth of language learning in only a summer's time. From the first rays of light until well past dark, students stay immersed in their language of study in the classrooms, computer labs, dining halls, and dorms, and in a myriad of activities from cooking clubs, choir, and calligraphy to soccer, seminars, and cinema.

Faculty and Curriculum

Every summer the Language Schools recruit some 200 of the best language teachers from colleges and universities around the world. Nearly three-quarters of the faculty are native speakers, but we also believe it's important to have American-born linguists on the faculty to lend perspective, diversify the staff, and serve as role models for students. Each school also hires a number of specialists to teach courses and seminars in art, theater, writing, dance, calligraphy, performance, and other endeavors consistent with cultures of the people who speak our eight languages.

The faculty choose from among the best language-learning methods and materials available, constantly rethinking, reviewing, and assessing their results. We do what works, and we know what works based on the thorough assessments we make of our students' language skills upon their arrival and just before their departure.

Most students are in class three to four hours in the morning and supplement their classroom learning with several hours of study in the afternoon and evening. While the nature of the work and the number of hours needed vary from school to school and from student to student, one thing is constant: The classes are small (a student to faculty ratio of 5:1), and the teachers take a special interest in the progress of their students.

Language Schools faculty come to Vermont knowing that they will spend an intense summer in close interaction with highly motivated students.

The use of technology is an important component of the Language Schools curriculum. We use "real-time adaptive" computer testing (the computer modifies the test, based upon the student's answers) for assessment and placement; and we use multimedia teaching and learning tools, including Web-based digital audio and video exercises. Many of our faculty develop their own software on campus or at their home institutions, and we offer graduate-level courses in instructional technology.

Graduate Studies

At Middlebury, the term "Intensive Language Programs" refers to the undergraduate-level programs offered by all eight schools. Students at this level range in age from 17 to over 70, and every summer the Language Schools enroll about 750 students in the Intensive Language Programs. On the other hand, Graduate Studies in the Language Schools attract students seeking an M.A. or D.M.L. from Middlebury in French, German, Italian, Russian, or Spanish; nondegree students who may be graduate candidates elsewhere; and students who are looking for an advanced level of study. Typically the Language Schools enroll about 400 students in the Graduate Studies programs.

Co-Curricular Activities

A remarkable assortment of co-curricular activities enriches the texture of daily life and extends classroom learning in all eight Language Schools. Each school screens from one to three films per week, which, by summer's end, constitute an impressive group of international film "festivals" here in the heart of Vermont. Plays, musicals, concerts, and other cultural events, some brought in from the outside while others are performed by students and faculty, enliven the summer and provide some of the most colorful and memorable Language Schools experiences. Each school

also organizes a program of lectures, conferences, discussions, and demonstrations which stimulates the mind and gives substance to classroom discussions. Lastly, there are outings and field trips such as excursions to Lake Dunmore, hikes in the Green Mountains, and day trips to Montreal.

Cost and Financial Aid

In the summer of 1999, the fees (tuition, room and board) for nine-week students (Arabic, Chinese, Japanese and Russian) totaled $5,860. The fees for seven-week students of French, German, Italian and Spanish totaled $4,485, and for six-week graduate students the fees were $4,360. There were additional costs for books, personal expenses, and travel to Middlebury, which vary by program and distance traveled.

All Language Schools students are eligible to apply for financial aid, which is based on need as determined by the Office of Financial Aid. In 1999, 33 percent of the students in the summer Language Schools received grants ranging from $250 to $6,180. Altogether, the College granted close to $1.5 million in financial aid to Language Schools students.

Language Schools Administration

Michael R. Katz, Dean of Languages and International Studies
D.Phil, Oxford University

Carole Cavanaugh, Associate Dean of the Language Schools
Ph.D., Yale University

Nabil Abdelfattah, Director of the Arabic School
Ph.D., University of Texas at Austin

T. Richard Chi, Director of the Chinese School
Ph.D., University of California, Los Angeles

Jean-Claude Redonnet, Director of the French School
Doctorat, Université Toulouse

Jochen Richter, Director of the German School
Ph.D., Syracuse University

Michael Lettieri, Director of the Italian School
Ph.D., University of Toronto

Masakazu Watabe, Director of the Japanese School
Ph.D., University of Southern California

Benjamin Rifkin, Director of the Russian School
Ph.D., University of Michigan

Karen E. Breiner-Sanders, Director of the Spanish School
Ph.D., George Washington University

Getting In Touch

Information about the Middlebury College Language Schools can be obtained by calling 802-443-5510, writing to the Language Schools in care of Middlebury College, sending e-mail to *languages@middlebury.edu*, or visiting *www.middlebury.edu/~ls*.

Middlebury College
Middlebury, VT 05753

Middlebury College

Master of Arts in French with Internship in France

2000-2001

C.V. Starr-Middlebury Schools Abroad

The School in France

Internships and the School in France

The Master of Arts in French with Internship is a new program offered by the Middlebury College School in France. Located on the Left Bank in Paris, the School in France was founded in 1949. It enrolls students at both the undergraduate and graduate level, and students take courses at the University of Paris III (Sorbonne Nouvelle) and other institutions.

The new program is designed for students with graduate-level proficiency in French who hope to launch careers in fields other than teaching. The M.A. in French with Internship is composed of three parts: a summer of intensive language study at the French School in Vermont, consisting of three units; academic coursework completed in Paris, consisting of four units; and the internship component, consisting of five units. Students complete the program in one full year's time.

Middlebury College is offering the M.A. in French with Internship in conjunction with Internships in Francophone Europe. IFE is a Paris-based educational organization founded in 1988 as a not-for-profit corporation dedicated to improving trans-Atlantic understanding by providing students from American institutions with challenging and meaningful internships.

All students enrolled in the program abide by the "Language Pledge" both in Vermont during the summer and in Paris during the academic year. Middlebury's French-only requirement enables students to focus their energies on the acquisition of language skills, internalize patterns of communication, and gain a better perspective of French-speaking peoples.

Admission requirements

Admission to the program is highly selective. Candidates for the M.A. in French with Internship must hold a baccalaureate degree, and must have majored in French or have completed course work equivalent to a major. The Graduate Record Examination is not required.

Candidates are required to demonstrate their competence in oral and written French and in listening comprehension. They also must have a record of strong academic achievement, personal and intellectual maturity, and the ability to work independently and take initiative. Professional or semi-professional experience (such as a summer job, experience as a research assistant, or post-graduate employment) is desirable. Experience living abroad, preferably in France, is strongly recommended.

Students enrolled at Middlebury's School in France enjoy a spring afternoon near the Louvre.

PHOTO BY BOB HANDELMAN

The four spheres

Internships are offered in any one of four spheres: political, social, cultural, and international. IFE explores new placement areas in response to the changing needs and concerns of the students it serves. Some placements are not available to all students because special skills or training may be required. Not all internships listed in this brochure are available every year.

- In the political sphere, for example, students may work on the staff of a deputy or senator at the French Parliament, in the communications office of a political party, or on position papers for a political organization concerned with the European Union and France's role within it.

- In social policy, internships typically fall into two categories: public-sector services and not-for-profit institutions. Public-sector service placements may include working for an agency that coordinates public transportation for the Paris metropolitan area or within the administration of a moderate-income housing program. Several assignments with Parisian non-profit organizations are available for students interested in human rights, women's issues, and immigration.

- Internships related to cultural enrichment are possible at certain Paris museums such as the Louvre, the Musée d'Orsay, and the Pompidou Center. Many students find it fascinating to explore cultural affairs and cultural policy either in an office of the Ministry of Culture or at the grass-roots level, such as organizing an aspect of the Montreuil Youth Book Fair.

- Also offered are internships for students interested in international relations, area studies, or international development with organizations like Action Contre la Faim or the 1999 Nobel Peace Prize-winner Médicins sans Frontières.

Internship opportunities

Students enrolled in recent Internships in Francophone Europe (IFE) programs have completed placements and written theses as follows:

- Théâtre Contemporain de la Danse, "Dance and Cultural Policy in France"
- Médecins sans Frontières, "NGOs and the United Nations"
- Human Rights League, "The Politics of the French Extreme Right"
- Paris City Hall, "International Development Programs in Paris"
- CAPA Film Production Company, "Audiovisual Production for Internal Communication"
- Assemblée Nationale, "Unity and Political Discipline in the French Socialist Party"
- Ministry for Tourism, "Reorganization Plans for EuroDisney"
- Pompidou Center for the Arts, "Photography, Journalism and Ethics"
- Radio France Internationale, "Radio Programs for Former Colonies"
- Ministry for Women's Rights, "Maternity and Paternity Leave in Europe"
- LEPI (a research institute for science policy), "American Scientists in France"

This stamp honors Médecins sans Frontières, one of the many organizations that offer placement to students from North American colleges and universities through IFE and the M.A. in French with Internship program.

MÉDECINS SANS FRONTIÈRES STAMP REPRODUCED WITH PERMISSION BY PLANTU/LA POSTE/MSF

Program requirements

The M.A. in French with Internship consists of:

- six weeks of intensive study at the French School at Middlebury College in Vermont.
- coursework at the Université de Paris III (Sorbonne Nouvelle) or with the Middlebury School in France.
- a rigorous, three-week training period in Paris that includes classroom work and site visits to ensure that students fulfill useful and interesting roles in their internships.
- the actual internship for approximately six months (over a seven-month period, including vacations) which typically includes about 16 hours per week of work, plus participation in a bi-monthly seminar.
- the planning, research and writing of a thesis paper (40-60 pages in length) in French. Students present their papers orally and defend their theses before a faculty panel.

2000-2001 Tuition and fees

Summer session:
$4,490 including tuition, room, and board.
Year in Paris including internship:
$11,315 (room, board, and airfare not included.)

Application process

Interested candidates must complete the Middlebury College Language Schools Graduate Study Application for Admission and the supplemental M.A. in French with Internship Application by March 1. See below for how to request an application packet.

Financial aid

All Middlebury College M.A. candidates are eligible to apply for financial aid from the College. Aid is based on financial need, and a separate financial aid application (included in the application packet) must be submitted. It is recommended that candidates seeking aid return their completed Financial Aid Application as soon after January 1 as possible.

For application or information contact:

The Language Schools
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
(802) 443-5510
languages@middlebury.edu

The German School

MIDDLEBURY COLLEGE

German for Singers and Vocal Coaches

June 23 to
August 11, 2000

MIDDLEBURY COLLEGE

German for Singers and Vocal Coaches

a seven-week summer program in language, culture, and vocal performance

June 23 - August 11, 2000

The German for Singers and Vocal Coaches program integrates the study of German language, literature, and culture with the study and performance of German vocal music. This program is a recent addition to the curriculum of the German School of Middlebury College, which began its widely-acclaimed language immersion program in 1915.

All students in the German for Singers and Vocal Coaches program are required to speak German at all times. This approach to language study, which makes use of Middlebury's Language Pledge, ensures that students will attain a high degree of language proficiency in a relatively short period of time. Inside this structured world, singers and coaches will gain some of the skills required to become professional artists.

Credit

Middlebury College awards a total of three units (equivalent to nine semester hours) of undergraduate credit for a summer's work in the German for Singers and Vocal Coaches program. Two units are awarded for German language instruction and one unit is awarded for vocal performance.

For transfer purposes, your home institution will determine how many credits you will receive. Therefore, students who are matriculated at other institutions should consult their home campuses before enrolling.

The German School also will issue a certificate to each student attesting to the student's language proficiency and performance participation.

Curriculum

The German for Singers and Vocal Coaches program includes two basic components:

- A language component which provides two hours of instruction daily in German grammar and conversation at a level appropriate to each student's proficiency. (The language component for beginners to

On the cover: Guest artist, Kammersängerin Julie Kaufmann, works with Courtney Ames during a Master Class. Cover photos by Bob Handelman.

An ensemble piece concludes one of the singers' concerts of songs and arias.

the German language is three hours per day.) Special attention is given to diction, conversational style, and poetic interpretation.

- A performance component which includes private lessons and coaching every week, weekly Master Classes with focus on expression through correct diction and vocal and musical style, public recitals, and guest residencies by performers and teachers of national and international reputation. Repertoire includes German Lieder and operatic arias in solo and ensemble form. Students are expected to arrive with a minimum of four songs or arias memorized; additional assignments will be made during the summer.

Together, the language and performance components provide a context for the musical interpretation of song, and of operatic and oratorio literature.

Facilities

The activities of the German for Singers program take place in the Middlebury College Center for the Arts, a modern, air-conditioned facility equipped with ample practice rooms, rehearsal and performance spaces, and a music library housing state-of-the-art listening facilities, multi-media workstations, and a large collection of books, periodicals, and scores for further study.

Students live in the residence halls of the German School, and take their meals in a dining hall where only German is spoken. Outside of class, students will encounter a faculty and staff dedicated to creating an all-German environment. Extracurricular events such as plays, films, concerts, and team sports are designed to enhance and reinforce the use of German.

Performance Component

The performance component of the German for Singers and Vocal Coaches program carries one unit of credit. Enrollment in one of the following four courses includes enrollment in voice and coaching.

GN 104 Elementary Lyric Diction
GN 204 Intermediate Lyric Diction
GN 304 Advanced Lyric Diction I
GN 404 Advanced Lyric Diction II

Language Component

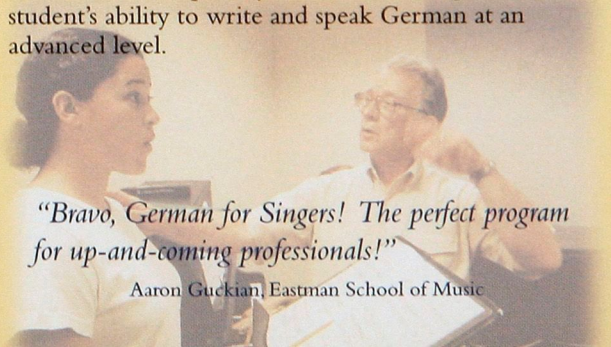
The language component carries two units of credit, and the courses are offered on four levels. They are:

GN 105-106 Elementary German for Singers
Daily activities include three hours of classroom instruction, plus additional work in the language laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronunciation, as well as music vocabulary.

GN 205-206 Intermediate German for Singers
Daily activities include two hours of grammar review, conversation, and composition practice to develop the four basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center.

GN 305-306 Advanced German for Singers
Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral language training, to offer insights into the German ways of perception, and to develop communication and reading skills. Some additional work in the language laboratory and computer lab is required.

GN 405-406 Advanced German for Singers II
Stylistics, Expository Writing, and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level.



"Bravo, German for Singers! The perfect program for up-and-coming professionals!"

Aaron Guckian, Eastman School of Music

Faculty

James McDonald, Director, Voice Lessons, Master Classes
- Professor of Voice, Indiana University
- D.M.A., University of Iowa
- Recipient of Fulbright and DAAD awards for three years of study in Germany
- Performances world wide
- Several students have won the Metropolitan Opera Competition

Ruth Ann McDonald, Vocal Coach, Master Classes
- Freelance coach in Bloomington, Indiana
- D.M.A., Catholic University of America
- Accompanying credits include performances with George Shirley, Phyllis Bryn-Julson, and Sir Peter Pears
- Coach at the Kammeroper in Vienna, Austria
- Pianist for international vocal competitions

Guest Residencies

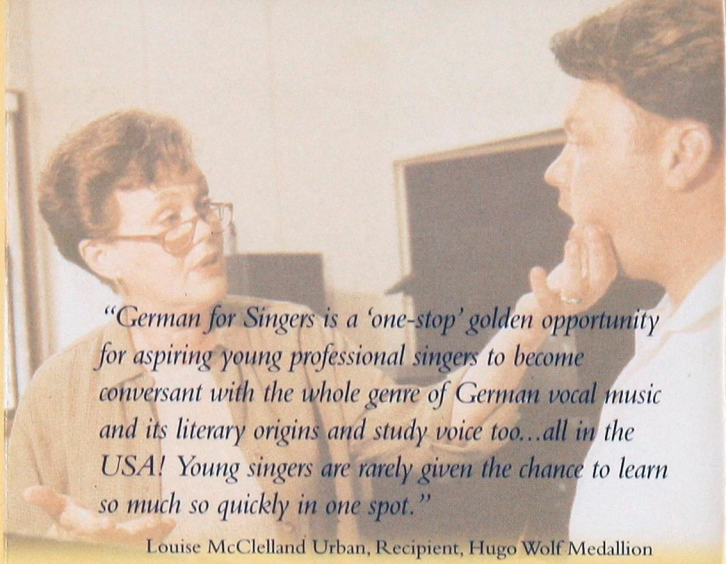
Carolyn Hague, coach/accompanist in Vienna
- Former assistant to Walter Berry at the Hochschule für Musik in Vienna, Austria
- Current assistant to Robert Holl at the Hochschule für Musik in Vienna, Austria
- Recitals with Walter Berry and Angelika Kirchschlager

Michael Pinkerton, artistic director of STELLA, the largest producer of musicals in Europe
- Former principal soloist with the Vienna Kammeroper and singer with the Stuttgart State Opera
- Studied with Sir Peter Pears and Nicolai Gedda, and with Gérard Souzay at the Maurice Ravel Académe

Louise McClelland Urban, faculty emeritus, University of Maryland
- Recipient of the Hugo Wolf Medallion
- Singer and teacher of international reputation
- Founding advisor to the German for Singers and Vocal Coaches program

The Pledge

Like all students in the German School, from beginners to doctoral candidates, participants are expected to adhere to the Language Pledge, a formal commitment to speak only German throughout the program. Because of the special nature of this program, however, it may be necessary to conduct portions of the music and performance components in English, but the use of English will be minimized.



"German for Singers is a 'one-stop' golden opportunity for aspiring young professional singers to become conversant with the whole genre of German vocal music and its literary origins and study voice too...all in the USA! Young singers are rarely given the chance to learn so much so quickly in one spot."

Louise McClelland Urban, Recipient, Hugo Wolf Medallion

Fees

Tuition	$2,945
Board	$1,195
Room	$ 480
Total fee, seven-week program	$4,620

Financial Aid

Need-based financial aid and Max Kade Fellowships are available to qualified students in the German for Singers and Vocal Coaches program.

Application

Applicants are required to submit the application form, a tape of representative singing in German, and two letters of recommendation as prescribed in the German for Singers and Vocal Coaches' application.

For further information contact

German for Singers and Vocal Coaches
The German School
Middlebury College
Middlebury VT 05753
(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

The Language Pledge

"The Language Pledge" and "The Language Schools" are service marks of Middlebury College.

The German School is one of the eight schools that constitute the Middlebury College Language Schools. Since 1915 the Language Schools have offered foreign-language immersion programs in Vermont in a unique, structured linguistic environment. Our languages are Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish. The Language Schools are integrated with the C.V. Starr-Middlebury Schools Abroad in France, Germany, Italy, Russia, and Spain for both undergraduate and graduate studies.